Art in America

April 23, 1955

Mrs. Jean Lipman
Cannondale
Connecticut

Dear Jean:

In the enclosed I make reference to a challenge and I must say that this letter was a self-imposed challenge, to complete my statement in spite of the inertia and dullness which I suffered in the past few weeks.

I am sure it is too late, but I am sending it along just the same. If, by any chance you can still use it, do not hesitate to phone for any changes that you may suggest. I tried to make it as unbitter as possible.

Sincerely yours

EGHla

Apr 11, 1955

Dear Edith -

We have definitely decided to sell the Harnett & thought we should let you know first in case you are interested. I know we won't have any trouble selling it because it is so beautiful. If you aren't interested would you mind telling us what to ask for it at the present time.

This isn't a sudden decision, we have given it a great deal of thought.

We still haven't sold the Lewandowsky.

We are thinking about going up to the farm Hart. N.Y. on the train. Steve said he would let me know definitely tomorrow.

The children are in Ponte Vedra, Fla. for 2 weeks - return next Sun.

I am really looking forward to Newtown this year, I bet you are, too.

Sincerely

Lillian

April 8, 1955

Mr. Earl E. Harper, Director
School of Fine Arts
State University of Iowa
Iowa City, Iowa

Dear Mr. Harper:

I am writing to let you know that I am busily at work on the exhibition for the State University of Iowa.

Would you please let me know when you need the material for the catalogue, and whether you plan to reproduce all or any of the pictures, so that I may be guided accordingly.

I look forward to hearing from you very shortly.

Sincerely yours,

EGH:mh

April 28, 1966

Mrs. Harry Bradley
136 West Greenfield Avenue
Milwaukee 4, Wisconsin

Dear Mrs. Bradley:

As you too must have been informed at some stage of your career, we business gals are persistent characters. Therefore, I am following through on the two O'Keeffe's you were particularly keen about. Since the show has closed, it occurred to me that you would like to have these two paintings sent to Milwaukee so that you can try them on your walls and see how well they will fit into your scheme, even if you have to do a little juggling. How about it - shall I send them to you?

I hope that when you are next in town you will have more leisure for us, as it is always nice to talk with you.

My best regards.

Sincerely yours,

EGH:mh

TELEPHONE LONGACRE 5-3888

CABLE ADDRESS: RANDJEWEL, NEW YORK

WILLIAM RAND, INC.

MIRANDA Pearls

MANUFACTURERS IMPORT · EXPORT

20 WEST 36TH STREET
NEW YORK 18, N. Y.

MEMBER THE JEWELERS BOARD OF TRADE

April 20, 1955

The Downtown Gallery, Inc.
32 E. 51 St.
New York, N.Y.

Gentlemen:

Please refer to your invoice #6802 of January 22 in the amount of $1030.00. This merchandise was purchased by the corporation and we notice that your invoice is addressed to Mr. William Rand.

Will you please therefore send us another copy of this invoice addressed to William Rand, Inc., at 20 W. 36 St., New York, New York.

Your kind and prompt attention to same will be appreciated.

Very truly yours,

WILLIAM RAND, INC.

MR:JL

M. Robins

April 8, 1955

Mr. John N. Taylor
Dayton Typographic Service
Graphic Arts Building
Dayton 2, Ohio

Dear Mr. Taylor:

We have been so busy since the O'Keeffe show that I did not communicate with you sooner about the painting which interested you and Mrs. Taylor.

Since the picture had been exhibited in New York before and therefore is not in the current exhibition, I shall be very glad to send it to you on approval (with no obligation on your part) if you would like to see it in your own environment.

By this time I am sure that you have had an opportunity to check into the tax situation as presented by me. May I hear from you.

It was so nice to see you and Mrs. Taylor and I look forward to another visit in the near future.

Sincerely yours,

EGH:mh

April 26, 1955

Dear Mrs. Halpert,

I am sorry I delayed so long on the final payment that it was necessary for you to write to me again. I can only repeat my thanks to you for being so patient. I am sure that we are equally happy to remove this item from your account books.

The check I am enclosing is for $25 which covers the balance on my account and a copy of "The Alphabet of Creation." Would you mail it to me at my new address?

Sincerely

Delmore E. Scott
2204 Ayr St.
Los Angeles 39, Calif.

April 7, 1955

Mrs. Herbert Frank
7054 Westmoreland Drive
St. Louis, Missouri

Dear Mrs. Frank:

In the event that you do not subscribe to the New York Herald-Tribune, I am enclosing a clipping from last Sunday's papers reviewing the O'Keeffe exhibition. It occurred to me that you would be pleased to see that your little tree was chosen for reproduction. I know that you do not need to be convinced in this manner, but it would be fun to show this to Mr. Frank.

We are having the frame made, and as soon as the show closes the painting will be shipped to you. The Shahn book was ordered and will be sent to you directly by the publisher.

It was so nice seeing you again. I enjoyed also chatting with your daughter and with Mr. Frank. I wish your visits to New York were more frequent.

My best regards.

Sincerely yours,

EGH:mh
enc.

Ap ril 4, 1955

Mr. B. Sandford Hardman
417 East 52 Street
New York, New York

Dear Mr. Hardman:

In May of 1953, the Downtown Gallery delivered to you a print entitled "Silent Music" by Ben Shahn, priced at $25.00 plus the tax of 75¢.

I have been told that in spite of every effort made by the Gallery, no payment has been received from you. Therefore I am writing to request that you return the print at once, or make the payment.

In spite of the fact that the amount is so small, it is our duty to follow though, and unless we hear from you with in the next ten days the account will have to be turned over to our attorney for payment.

Sincerely yours,

EGH:mh

Credit made 6/6/55
Account closed
Print Returned

CHARLES J. ROSENBLOOM
521 UNION TRUST BUILDING
PITTSBURGH 19, PENNSYLVANIA

April 7, 1955

Dear Mrs. Halpert:

It was good of you to let me know that your painting, KING SCHELEMO, has been started on its way to Pittsburgh and the Tercentenary exhibit.

Your decision to permit just one more showing of the picture is for us at least a gratifying one and we are grateful to you as well as to John O'Connor's great persuasive powers.

Thank you for your wishes for the success of the exhibit. We, too, hope it will attract and prove interesting to the public.

With kind regards, I am

Sincerely yours,

Charles J. Rosenbloom

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

April 16, 1955

Miss Eleanor Miller
18 Pine Street
New York 5, New York

Dear Miss Miller:

Thank you for your letter.

Mr. Dickson wrote to us a few weeks ago, directing us to deliver the picture to you when you called.

The Gallery is open from 10:00 to 6:00 daily, including Saturday. I shall be very glad to give you the picture at your convenience.

Sincerely yours,

EGH:mb

April 4, 1955

Mr. John Denman
9 Hashibacho
Nakano-Ku
Tokyo, Japan

Dear Mr. Denman:

I cannot tell you how grateful I am to you for sending me the book. Naturally I was very much impressed with the fact that this gallery has the lead in the American reproductions. I was further amused to find that the Tamayo in my collection is among those reproduced.

I so wish the Japanese publishers would arrange for distribution through an American book house like Wittenborn or Doubleday, etc. There would be tremendous interest in these books, although in the one you just sent me the reproductions are not of the same quality as that of the memorial Kuniyoshi show. Obviously many of these plates were made after reproductions appearing in pamphlets and monographs. Of course it always amuses me that no one in Japan dreams of asking the artist, the agent or the publisher for permission to reproduce any pictures they desire. However, for the moment we shall not squawk as it is so nice to see publications containing modern American art.

And so again, many, many thanks for your thoughtfulness and generousity.

Sincerely yours,

EGH:mh

Dear Edith: Thanks for all your
help. On the Tri-Centenary
I was working on behalf
of Charles Rosenbloom
a Trustee of Carnegie
Institute. You will be hear-
ing from him or his committee
re the service you own
I am enclosing a check
for the Ben Shahn. I have
given it to Mrs. Rosenbloom
who has done much for
the Franciscan Sisters
in Israel, all beyond
the call of duty.

April 4 1955.

John O'Connor Jr

April 7, 1955

Mr. William Lane
Standard Pyroxoloid Corporation
Leominster, Massachusetts

Dear Bill:

I did not answer your letter sooner as I had hoped to talk with you in person. It has been a long time since you were here and we really miss you.

Just to keep the record straight, I am enclosing our check for $150. and am very grateful to you for taking care of the matter so promptly. We will make up on the three or four hundred dollars worth of paintings subsequently.

Kyle Morris is an alright guy and is doing an excellent job, supported by a number of museums. I certainly would give him permission to make any number of color slides. We give him free rein at the gallery as we want to aid and abet his program.

Within a day or two I shall return the Roland Hayes material to you. I sure proved to be a flop in this connection, but it really is a field with which I am not too familiar and I seem to be doing the wrong things. I am sorry I failed you.

The O'Keeffe show has been a great success and we are very happy about the whole thing. It really gives a superb picture of her many facets and we have already sold three of the paintings on view. I do hope that you will arrange to see it in its entirety as it is a real experience.

Today I am off to Philadelphia for the opening of the Sheeler show at the Pennsylvania Academy. Joe Fraser is in Spain at the moment and no invitations have been sent out to anyone but Charles. However, I called Sonia and she is giving Charles a big cocktail party to start the show off appropriately. Philadelphia sure is a slow town. I have also arranged with the Sessler Bookshop for a big window display of Charles' catalogue and several pictures and prints, in the hope of selling the 25 catalogues and thus s well the coffers for Fred Wight.

And so, cheerio. Give my bes[illegible] come soon.

EGH:mh

April 8, 1958

Mr. Robert D. Straus
Vice-president
Straus-Frank Company
Houston, Texas

Dear Bob:

Just for the record, I want to let you know that Miss Peale was here and left with a package of prints under her arm.

I love your reference to the fact that very few of the contemporary American artists have been exposed to the people of France. I won't go into this, but I could make quite a few smart cracks. Incidentally, I am now on the verge of writing to the Museum of Modern Art, pleading that they send no more American art exhibitions to Paris. Frankly, I am very much fed up with the official reception, the arrogance and contempt expressed. I know the poor French are on their last legs esthetically as they have produced no one of any consequence since the School of Paris, and are fighting hard to retain their position which America has really established and fostered at very great expense, meanwhile almost neglecting the American artists who are gradually taking the world lead.

And so, do come to see the O'Keeffe exhibition.

My best to you and Carol.

Sincerely yours,

EGH:mh

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

April 11, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Please forgive my long delay in replying to your letter of March 14. I have been out of town on two occasions and each time returned to find things stacked up higher and higher. Thus, the supposed reason on my part for not getting around to writing letters!

As you know, the proposal made by Mr. David Rockefeller to acquire the materials from his mother's collection which are housed at the Metropolitan Museum of Art has been accepted. The formalities have yet to be undertaken, I believe, but the agreement has been approved by the parties concerned. You are most thoughtful to offer the file of material which you have relating to these objects and I would greatly appreciate having an opportunity to go through it with your permission to copy such data as we might wish to keep in our permanent records. Could you send this on to me and I will return it so soon as copies have been made. Also, we would like to check such photographs as you might have. We have some prints of this material which the Metropolitan sent to us, but as you know, different photographs are always of interest especially of the sculpture.

Your generous assistance is most helpful to us in working out the problems of this collection. I only wish that you were at hand so I could fire questions at you with more regularity as I am certain you could answer some of our problems. A bit later when we have compiled our material more carefully, I shall make a date to see you in New York and run through the entire lot with you. Greetings and best wishes.

Sincerely,

UNITED STATES INFORMATION AGENCY
WASHINGTON

April 12, 1955

The Downtown Gallery,
32 East Fifty-first Street,
New York, New York.

Sirs:

To acquaint people in Mexico and in other Spanish-speaking countries with the achievements of American artists, the U. S. Information Service in Mexico City is planning a pamphlet on contemporary American paintings which it wishes to have published in Spanish. To ensure wide distribution, the pamphlet must be produced inexpensively. The booklet may later be translated into other languages and made available elsewhere abroad.

Our representatives are interested in one of two paintings by Stuart Davis, Garage Lights and House and Street, for which they have color slides. They have not yet determined which one they would prefer using, but they have asked us to obtain permission for reproduction, so that they can include one in the pamphlet. From the firm which sold us the slides, we learned that you may be able to help us locate the copyright holders and should appreciate anything you can do to help us obtain the desired permission.

Very truly yours,

Kathryn E. Adkisson

Kathryn E. Adkisson
Translations Branch
Information Center Service

I gave O.K to them proposal
But suggest they use a recent
work instead of something
20 or more years old — S

April 7, 1958

Mr. R. F. Windfohr
Nash, Windfohr and Brown
1107 Continental Life Building
Fort Worth, Texas

Dear Mr. Windfohr:

Several days ago we received an acknowledgement of the claim from the Railway Express Agency. However, based on our past experience, it will be a matter of many months before negotiations proceed. I would therefore suggest - since the painting was completely insured at your end - that you have your own broker follow through to expedite the matter. I am enclosing all the correspondence to date so that he will have the necessary data for correspondence. We shall of course continue at our end and will do anything you wish in connection with this matter.

The painting is still in our possession and I wondered whether you wish to have this repaired and sent back to you. The report was made by a representative of the Railway Express Agency and there seems to be little reason to keep the picture here in its present condit-ion. I shall do whatever you wish in connection with this, if you will let me know at your convenience.

Once again - and I hate to bother you - I am writing about the Arthur Dove painting which you told me you would like to purchase for Mrs. Windfohr. The color reproduction was made and the picture is again in our possession. Do let me know. I shall be most grateful for an early reply.

My very best regards.

Sincerely yours,

EGH:mh
enc.

April 15, 1955

Mr. Will Freund, Chairman
Exhibition Committee
Stephens College
Columbia, Missouri

Dear Mr. Freund:

On March 23rd I advised you that "Evening Blue" by Arthur G. Dove was received at the gallery in damaged condition. According to Berkeley Express Company, the dents and scratches in the canvas were caused by nails in the brace of the case.

We have had a restorer examine the painting and as soon as his written estimate arrives, I shall send it on to you. However, I think it would be advisable to communicate with your insurance broker immediately so that there will be no question about the claim.

Thank you for your courtesy.

Sincerely yours

EGH:a

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

April 2, 1955

Edith Gregor Halpert, Director
Downtown Gallery
32 East 51st Street
New York City

Dear Edith:

As you know, the Whitney does not feel justified in giving us the size order which would make possible a second edition of the catalogue, and Lloyd Goodrich is thinking in terms of picking up catalogues from you, me, and the other participants if need be. As a matter of fact, Lloyd's letter crossed with a suggestion of mine to this effect, as I felt that it would be wholesome to make the catalogue scarce.

I am, however, tempted by two inviting facts. The type is still in existence and there is a possible order for a thousand from a press - I mean literally the firm whose presses were used. Stimulated by this I have come up with a suggestion - tell me what you think of it.

Suppose we brought out a small book, wider than it is high, like the Penguin booklets - actually the same shape as the plate of Dreyfuss' painting on the cover. This would contain a signature of the eight new color plates, Williams' foreword, and the text by your humble servant, together with the bibliography and the chronology. If we printed 3,000 - and I have an order, I believe, for one thousand, we could ge the price down to less than a dollar.

The booklet ought to be run now, but I do not feel that it would be fair to the Whitney to distribute until after their show as it would compete with the catalogue, but by then the catalogue would be scarce, the Marin show would be over and the book would be timed right from your point of view, as I should suppose.

Now to make a general proposition out of this. Could not such a book be Number 1 of a series? And is not Bill Lane's foundation the agency which could publish such a series? Whether I ever did others or whether I ever did any editing in this connection is another story depending on a good many things, but this is a very logical activity for Bill's foundation, and such a boiling down of a catalogue might occur again. I think a little booklet on Marin, all-color, to sell for $1.00 would be a natural, but we have got to bring in somebody to function as a press as in this case there will be a time lag of the length of the show between paying the printer and releasing the book. It also means, of course, that distribution must be looked into and perhaps you should explore this suggestion with Brentanos or Wittenborn or someone in the publishing field who could be interested in distribution.

April 5th 56

DUNMARLIN
2101 FOXHALL ROAD

Dear Mrs. Halpert
Better very very late than never I must tell you how proud and happy I was to read your letter of long ago praising with generous enthusiasm my short piece on Marin for the catalog. I wrote an impersonal estimate which

April 4, 1955

Mr. Richard Barriscale
20 East 39 Street
New York, New York

Dear Mr. Barriscale:

Just two years ago you made a purchase amounting to $200. and The Downtown Gallery has reported that every effort has been made to collect the amount due, representing the sum of $190.

You will agree, I am sure, that the Gallery has been most patient with you before turning over the matter to us. I am writing you at this time to advise you that unless the Gallery receives payment from you within the next ten days, we shall have to turn the account over to our attorney for collection.

Sincerely yours,

SCC:mh

New York, N. Y.
April 15th, 1955

Dear Mrs. Halpert:

Today, several friends of Romany Marie met with us to discuss an idea that ~~is close to~~ the heart of all her friends. This idea is to form a club to which would be invited all the legion of people who feel that Romany Marie represents a way of life that we all would not like to see disappear.

It has been thought that this club should consist of approximately 250 people paying dues of $ 10.00 per annum each. This fund would be used to defray the expenses of the club quarters where Marie would live.

However, as in all these things, it is necessary to be practical and realistic. We think it important that a sort of inner committee of about 10 or 20 members should assume the responsibility to underwrite the idea.

It is with the thought in mind, that you, because of your long acquaintance with Romany Marie, could be appealed to to be one of this committee that this letter is written. Mr. Leonardo Casanova, Mr. Hugo Pollack and Mr. Ben Gross are the first to have pledged themselves.

May we count on you to come to Mr. Casanova's home----170 East 77th Street--on Tuesday, April 26 at 5.30 p.m., to discuss the possibility of bringing this idea to a reality.

Sincerely,

147 West 43rd St., NYC.
Tel: Lu2-3200

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

April 30, 1955

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The U.N. is celebrating its tenth birthday here in June as you may have heard. Finally it has been decided to have a special exhibition to mark the occasion and we have been asked - very late - to do the job. We are trying, though it is a desperate rush. At least we are being subsidized for it, and anything is better than moving out as we had to do ten years ago.

The plan of the exhibition is a short historical introduction emphasizing the universal and international character and essential unity of the principal art movements of the 20th century. Then we shall have a large section of contemporary Europeans and Americans, including those active on the Pacific Coast, illustrating principally the international character of art and intellectual movements today.

Unfortunately, because of the pressure of time it is not possible for me to go East to select personally the exhibition we should have. I am, therefore, writing to you to ask if you could send, air special, a selection of photographs of works of artists you represent and in whom you have confidence. From my recollections of what I have seen of previous work of these artists, I can make what I hope will be a good preliminary selection. I hope then that I may borrow a few examples from you. I might add that this selection will be a preliminary step to selection of several works by contemporary artists which are being purchased for us in honor of our 20th Anniversary year. In other words, the Committee of Selection will choose from these examples the works to be acquired.

The exhibition will open some time early in June and remain open until early July. It may be that works being very seriously considered for purchase will be requested for a slightly longer period, but that can be arranged later. The essential thing now is making the preliminary selection for the U.N. show.

April 28, 1955

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Believe it or not, a virus bug finally caught up with me and I have been a very unhappy character.

However, I have not neglected my pal on the west coast. I believe that I can now vouch for an immediate subsidy of $2000. and possibly more. Of course I would like to make it more, particularly in view of the fact that the catalogue seems to have been selling exceedingly well. I understand that Boston was completely sold out and today Lloyd telephoned reporting that he was down to three copies. We are sending him 500 tomorrow and are very cheerful about the reception, although not surprised.

Before this new character forks out $2000. he wants to have an official outline from you to the effect that his check made out to U.C.L.A. will be considered a tax deduction. He also wants to have a report on the type of book, the contents and the quantity. I wrote to Monroe Wheeler while I was secluded in my apartment but have received no reply. I feel that it is imperative to have the book handled by a professional distributor like those published by the Museum of Modern Art as the publishers salesmen tour the country and place the books throughout the nation. It is well worth the 40% allowance in such cases, particularly since the book will net not less than $1.00 each and certainly can command a price of $200.

If the reproductions are placed singly on pages and since with the reduction in the size of the page would increase the number of pages, would not the book be respectable in thickness with a hard cover. If your printer can make up a dummy and would send it to me, I would have the "benefactor" make an immediate decision and send an immediate check, but I do think it would be advisable to communicate with a distributor so that the price reduction in ration with quantity could be effected. In any event, I am very eager to hear from you and get the complete picture as you see it.

ANSWER BY WIRE — SENDER WAITING

WESTERN UNION

TELEGRAM 1955 APR 25 AM 8 04

W. P. MARSHALL, PRESIDENT

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

(57)

NA001 NL PD=SANDIEGO CALIF APR 24=

=EDITH HALPERT, DOWN TOWN GALLERY=

32 EAST 51 ST=

=REQUEST PERMISSION TO REPRODUCE WITH CREDIT TO GALLERY BEN SHAHNS SERIGRAPH OF ORCHESTRA CHAIRS EMPTY FROM PAGE 247 SACHS MODERN PRINTS AND DRAWINGS PLEASE REPLY BY WIRE COLLECT=

BOB NICHOLS SAN DIEGO UNION 919 SECOND AVENUE SAN DIEGO CALIF=

~~Yes Reproduction ok~~ Permission granted. Credit owner & gallery

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

April 18, 1955

Mr. Fred Becker
Art Collections Committee
School of Fine Arts
Washington University
St. Louis, Missouri

Dear Mr. Becker:

Ben Shahn has just forwarded your letter to us.

Indeed, we shall be very glad to cooperate in sending a print by Shahn to your International Print Exhibition.

As you may know, he has produced a number of "theorems" - a combination of serigraph and stencil painting. If you wish to have the actual title and data sent to you, we shall be glad to comply.

Sincerely yours,

EGH:mh

AMHERST COLLEGE
Amherst, Massachusetts
DEPARTMENT OF ROMANCE LANGUAGES

April 5, 1955

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I have your note about Erastus Field--in Amherst we know him as Rat Field--and actually I am afraid that I know more about Mr. Field the legend than I do about Mr. Field the real man.

However, I have heard about some scrolls or panoramas which presumably Field did. The one I have on my list belonged at one time to Mrs. Dr. Angier of Brookfield and from your description I presume that this is the one that you have. I know nothing further about it except what already begins to be legend and that is that I was once told that Field had given this panorama to a Polish wife as payment for a ~~pound of~~ bill for butter which he owed her!

Number two which is not in the files is a scroll or panorama which a picker told me about the other day. He says that "it is out of this world" but he also says he can't buy it. Perhaps some day I can find out about it.

I should be very much interested in knowing about your Fields for my check list if you care to give me the information about size, subject, etc. I had thought about publishing a check list sometime in <u>Art in America</u> or some such publication.

It might interest you to know that I knew very well Mrs. Wilde, who used to speak of you , and actually not many years ago I bought all the primitives she had left. I think she was the one who told me that Mrs. Rockefeller's Fields came from you and I was interested because we have one woman also from Hadley which is very similar indeed to the one at Williamsburg.

I am glad always to give you any information about Field that I may have.

Sincerely yours,

Reginald F. French

Reginald F. French

RFF/nfm

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE PLEASANT 2-4678

April 5, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 57th Street
New York, New York

Dear Mrs. Halpert:

With a great deal of regret we are now dismantling the exhibition "Five Painters of America." Our plan is to return the paintings, drawings and prints lent by you and the Downtown Gallery via Budworth's. A truck will go from here to New York on April 11 so that the pictures should reach you shortly thereafter.

I can safely say that this exhibition would have been impossible without your cordial cooperation both in lending and in giving me so much information concerning pictures by Shahn and Sheeler which might be available. Thank you on behalf of the trustees and staff for all you did.

Sincerely yours,

Louisa Dresser

Louisa Dresser
Curator

LEON KELLY
THE CEDARS
HARVEY CEDARS, N. J.

April 22, 1955

Downtown Gallery,
32 E. 51st Str., New York

Dear Mrs Halpert

Have you an opening in your schedule for an exhibition of drawings and paintings for the coming season?

Sincerely yours,

Leon Kelly

April 8, 1955

Mrs. Sheldon Keck
87 State Street
Brooklyn 1, New York

Dear Mrs. Keck:

As Lawrence wrote you some time ago, your letter of February 21 was mislaid. I have just found it and am writing to apologize.

The bill for "Bleeding Heart" is to be sent to Miss O'Keeffe.

I am still waiting to collect for the two claims from the insurance company. I am referring to "In the Patio" and "Antelope Head". In both instances I have written consistently and hope that my last letters will finally bring results. The moment we are paid I shall send you a check for the two pictures.

It is very distressing that the insurance companies demand their premium payments but are so horribly slow about meeting their responsibilities when pictures are damaged. I hope that you will bear with us.

Sincerely yours,

EGH:mh

COPY - postcard addressed to
Mrs. Edith G. Halpert
postmarked April 8, 1955

Mrs. David E. Berkowitz 8241 New Second Street, Elkins Park, Phila. 17, Pa.

Dear Mrs. Halpert,

Mrs. Victor H. Wesson of Baptist Hill, Palmer, Mass. told me that the "Pearce" portraits at Williamsburg are really the Wileys. The wife was Climena Everentia Ball, who married Ebenezer Wiley. They lived at "Plumtrees" when Erastus lived at Leverett. I hope this information will help you.

Sincerely,

(signed) Jean Berkowitz

April 28, 1955

Mrs. Nina Fletcher Little
305 Warren Street
Brookline 46, Massachusetts

Dear Mrs. Little:

Although I have seen a number of watercolors, most of them emanating from Connecticut, but occasionally from Massachusetts, and all relating to the portrait of "Mr. and Mrs. Eben Davis", I have never seen one with a signature. In my personal experience with only one that had an inscription of any consequence was that belonging to the Williamsburg collection. I am sorry that I cannot be of help in this connection.

When you are in New York I shall be very glad to show you the photographs of other portraits that I would ascribe to Davis.

Sincerely yours,

EGH:mh

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

April 25, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks for yours of April 20. I hate to die on your hands when you have been making your usual effort, but I do think that further publication of my chunk of the Marin catalogue should not be pushed in the teeth of circumstances.

If Bill Lane or some other person you knew well had gone along, it was worth finding a use for the type; but I am not in a position to flaunt a desire to see myself in print before Monroe Wheeler - in short, I don't want to force this thing and am willing enough to turn to other matters.

To bring you up to date: Duncan Phillips has asked me to give a talk on Marin on Monday, May 16. This means that I am coming on the preceding week and flying home on May 17. I expect to go directly to Cape Cod and shall be in New York Wednesday night or Thursday at the latest. Thursday or Friday, then, we should be in touch, if you will save me a moment. I am in Boston Tuesday afternoon, May 10, and shall give you a ring.

All of the best to you,

In my usual haste,

Fred

Frederick S. Wight
Director of the Art Galleries

/dp

STONY POINT FOLK ART GALLERY

April 18,1955

Edith Halpert
Downtown Gallery
New York City

Dear Miss Halpert:

Would you be interested in any of the following old "company" vanes?

1.	Rooster	(peppered with shot) 27" high never painted, a vertigris color	$150
2.	Pea Fowl	, gold leafed 18" high	200
3.	Bull	, remains of old yellow ochre paint, one bullet hole , 27"long	125
4.	Horse	, Ethan Allen , remains of gold leaf and green vertigris 30"long	85
5.	Sheep	, Remains of gold leaf and yellow ochre, 28" long	175
6.	Ram	, Handsome example, in heavy copper Beautiful condition	200
7.	Pig	Vertigris 17" high,30 long	100

Also have included a photo of a fine early horse vane, made out of heavy sheet iron, two pieces riveted together. 29" long 125.

I have included a few photographs which I would appreciate your returning . And we still hope that you will stop in our Gallery when you are up the Hudson Valley.

Yours sincerely,

(Mrs.) Adele Earnest

SAFRAI ART GALLERIES
JERUSALEM, JAFFA RD. 37

4.5.55

Miss Edith G. Halpert.
The Downtown Gallery
32 East 51 St.
N.Y. 22. N.Y.

Dear Miss Halpert,

Thank you for your letter of March 26.

I deeply regret the fact that we shall be obliged to omit the art creations of Stewart Davis from our projected series of exhibitions by leading American Artists, as he is regarded over here as one of America's best artists. and a show of his works would surely be of great intrest to all our art lovers.

WILLIAM ROCKHILL NELSON GALLERY OF ART
(The William Rockhill Nelson Trust)
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY 2, MISSOURI
Cable Address: Nelsrust

April 22, 1955

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Our plans for the exhibition of drawings available for purchase by local collectors from May 9th to May 29th have been somewhat changed in that we are planning to take intact an exhibition presently being shown at the University of Colorado. I am most anxious ~~however,~~ to include the beautiful Shahn drawing, "Desk and Chairs" if possible. Since we will not be ~~assembling things in New York,~~ I wonder if the drawing could be sent out express? I shall certainly try my best to keep it in Kansas City.

I am enclosing a check list of our Contemporary American exhibition which has just opened. The Shahn's look absolutely superb and we are working on local people to see if there is any possible chance of their buying one for the Gallery. It's hard work out here to get such things over, but we are doing our best.

With warmest regards to you always.

Yours sincerely,

Joe Kelleher

Patrick J. Kelleher
Curator of European Art

PJK:ct
Enc.

Mrs. Laurance Rockefeller -2- April 8, 1965

your visit.

Sincerely yours,

EGH:mh

Downtown Galleries, New York City

Gentlemen:

This is to make inquiry regarding the metal weathervane used as a wall decoration in the PaceMaker house of Mr. Cliff May featured in the February 1948 issue of House Beautiful. I note that you were the suppliers of this items. Do you have other decorative objects of this type for sale? Would you be so kind as to furnish me some descriptive material and prices. I should

April 28, 1955

Mr. Edwin C. Wilson
3122 P Street, N.W.
Washington 7, D.C.

Dear Mr. Wilson:

Thank you for your letter and check.

The two remaining pictures were shipped to you, so that you now have the complete group in your possession. I hope that you are pleased with the simple framing of the Oscar and the Knipschild. Will you be good enough to sign the en closed checking slip and return it to us for our records.

It was so nice to see you and I look forward to your next visit.

Sincerely yours,

EGH:mh
enc.

Apr. 1955

Dear Mrs. Halpert,

Enjoyed your holiday greeting, especially.

"My" picture – the O'Keefe green and gray abstraction is now an important part of our lives and gives me a great deal of pleasure – so much in fact, and so fortunately that tho, for the most part friends and family do not yet truly share it, I don't feel a bit defensive – "my star has opened its heart to me – therefore I love it"

Hope to see you sometime in Chicago.

April 18, 1955

Mr. Porter McCray
Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Porter:

I am enclosing a copy of my letter dated February 5. This is self-explanatory.

Needless to say, Mr. Chase has really lost patience and I am dreadfully embarrassed.

Won't you please get this matter adjusted. Many thanks.

Sincerely yours,

EGH:mh
enc.

April 25, 1955

Mr. Peter A. Wick
Assistant Curator
Department of Prints
Museum of Fine Arts
Boston 15, Massachusetts

Dear Mr. Wick:

It was good to hear from you.

Just as soon as Mr. Rathbone is solicited and approves, I shall venture forth into the wilds of Pennsylvania to wheedle the picture away from the strange woman at the price stipulated. If you succeed with Mr. Rathbone and I succeed in bringing home the "Purple Pup", I can assure you that there will be no problem about immediate payments, although I should love to see all the museums dip into their general funds for American art, thus removing American art from the orphanage, poverty-stricken and ill-maintained. I can arrange for payment on a two years budget.

I agree with you that this is a very important painting, both esthetically and as a document of the speak-easy days, to say nothing of the added interest of individual portraits of artists associated with Demuth. While I shall do nothing specific about obtaining the picture until I hear from you, I shall meanwhile ask Henry McBride, a close friend of Demuth and his coterie, to identify the characters in the picture other than Marcel Duchamp.

My best regards.

Sincerely yours,

EGH:mh

April 14, 1955

Mr. Hisashi Ito, Manager
Arechi Publishing House
622 Chofu-Otsuka-cho
Ota-ku
Tokyo, Japan

Dear Mr. Ito:

Mr. Stuart Davis referred your letter to us as we act as his agents.

We shall be very pleased to see a color plate of Mr. Davis' work on the box containing the book by James Thomas Flexner. In your letter you did not indicate where you would get the color transparency and I am therefore enclosing one which we have on hand, but must have returned to us for our permanent records.

In this country it is customary for the publisher to pay not only for making the color transparency, but also a fee ranging from $100 to $350 for the use of an artist's picture for reproduction. However, since yours is so small, we shall leave the matter to you but would not like to go too much below the minimum of $100.

In the inside credits would you please indicate that the plate appears through the courtesy of The Downtown Gallery. Thank you for your cooperation.

Sincerely yours

EGH:lg

P. S. The cost of the transparency is $25.

COPY

The Art Institute of Chicago

April 29, 1955

Dear Member of the Society for Contemporary American Art:

For those of you who attended the annual meeting Wednesday I want to explain more fully the situation connected with the Jackson Pollock choice. And for those of you who were not there, this letter announces the Society's generous gift to the Art Institute of Grayed Rainbow by Pollock, selected from your annual exhibition which was previewed by the Society Wednesday evening.

I want you to understand that when this painting was accepted by the ArtInstitute Committee on Twentieth Century Painting and Sculpture, the price was $2,250 which was the amount allotted this year. It was only after all decisions had been made and the Committee had dispersed that the Art Institute was informed by letter from Mr. Samuel Marx in Europe of an agreement which he and Mrs. Marx had generously arranged in advance with the dealer to pay an additional $500 should the painting be chosed. Incidentally, Mr. Marx was on the pool committee and in this capacity the Pollock was only one of various works he submitted before he left for Europe.

I must confess that Wednesday night I was somewhat baffled - having perhaps expected the Society to react to the new acquisition as we of the Modern Committee and the staff did. For we feel that the painting is an important addition to our Twentieth Century collection and we are deeply grateful to the Society for giving it. However, after talking with several members following the meeting, I now realize that some of you thought the final choice might have been arranged in advance. This is incorrect. Though we admired the painting very much when it was in the American show last fall, we on the staff had nothing to do with Mr. Marx's selections for the pool. Nor did we realize that the price exceeded the prescribed budget. It was quoted to us as having been reduced to $2,250 and on this basis the Committee voted for it. I am sure that Mr. and Mrs. Marx in adding $500 did not realize that this might be counter to the rules of the Society but merely wanted to be helpful.

I realize only too well that many of you struggled to find excellent works within the prescribed amount and that you feel justifiably annoyed that the limitations were not the same for everyone. However, since the quality of the exhibition is very high (the best we have had in years) and since many of you agreed that the Pollock was an outstanding example, the Art Institute despite the misunderstanding has been benefited. We assure you that in the future the price limitation will be most carefully adhered to.

Possibly the suggestion made at the meeting for a fully functioning exhibition committee chosen from your members and working throughout the year in an advisory capacity will be of real assistance.

(signed) Katharine Kuh, Curator
Modern Painting and Sculpture

LIFE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

April 15, 1955

Dear Edith:

I've been out of town and that's why the delay in answering your letter of March 29.

No, I have not seen your letter on "American Heritage". Do you recall the editor you sent it to - so that I can ask him to send it on to me? Many thanks.

Sincerely,
Margit
Margit Varga

April 21 – 55

Memorandum
to Edith G. Halpert
from Elizabeth S. Navas
Re: painting by G O'Keeffe
Cottonwoods #2 Middle of
West wall

To confirm what I said to you verbally about two weeks ago that I would like to buy this picture, as of July 1956. So - think it over and let me know. I shall know the exact amount of the fund for 1955 by May 15th and then we can arrive at a decision on the Marin account.

Elizabeth S. Navas

April 26, 1958

Mr. Charles Petersen
322 Irvine Avenue
St. Paul 2, Minnesota

Dear Mr. Petersen:

Forgive me for not having acknowledged receipt of the whale sooner. I hope you were not concerned.

Because it is fragile, we are keeping it in the original box, but have photographed it for our records. While it is possible that Cushing Company manufactured this whale, I rather doubt it, particularly so because of your description of the standard or mast as you call it.

If you do not plan to retain it, I shall be very glad to purchase it - filling it with sand to give it more inner solidity and to prevent the outer surface from snapping off. If you want to have it returned, I would suggest that you do the same and possibly soak the vane in kerosene for an hour or so to prevent further rusting and erosion.

If you do want to part with it, won't you be good enough to let me know the price you have in mind. I shall be grateful for a reply. Also, if you would like to have a photograph, I shall arrange with our photographer to obtain a print which will be mailed to you promptly with my compliments.

Sincerely yours,

EGH:mh

April 20, 1956

Mr. Frederick S. Wight
Department of Art
University of California
Los Angeles 24, California

Dear Fred:

Since writing to you - on April 7 - I have talked to Teichman, Lane and Lowenthal about contributing to the cost of a book. Teichman said no, but I think we can get small sums from the other two.

However, before I can go into the matter any further, I certainly will have to get some idea of the cost involved. I also think it might be a good idea if you got in touch with Monroe Wheeler asking for some suggestions in connection with a representative as a distributor. He could also give you some idea about possible sales.

I am writing to him and sending him a catalogue for his information but feel that he will be more apt to cooperate with a brother publisher than with a dealer. You know, of course, that I am always suspect and although most people are very nice to me, I am sure that you will get greater cooperation. Don't you agree with me?

And so, I shall do nothing until I hear from you.

My very best regards.

Sincerely yours,

EGH:mh

MUSEUM OF FINE ARTS

OFFICE OF THE DIRECTOR

BOSTON 15, MASSACHUSETTS

April 29, 1955

Dear Mrs. Halpert:

Just a warm thank you for the drawings, paintings, and prints you lent for the Marin show; that was only the beginning. The work you did, the enthusiasm you generated, and the time you gave were the basic reasons for the success of the exhibition.

What do you know--we sold all our allotment of catalogues. I cannot remember when that ever happened before. Again our sincerest thanks.

Faithfully yours,

Henry P. Rossiter

Henry P. Rossiter
Acting Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York, New York

HPR:as

WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

April 21, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

On behalf of the Whitney Museum of American Art I want to thank you for your kindness in lending your paintings, The Humanist, Schelomo, The Offering and Pawnshop, by Jack Levine and Old Glass by Hyman Bloom to our recent retrospective exhibitions of their work. The exhibition attracted a large attendance, was well received by the press, and was generally considered one of the leading events of this art season. Its success was due largely to the individuals and institutions who generously lent from their collections. I know that the artists would want to join us in thanking you for your invaluable cooperation.

Sincerely yours,

Lloyd

Associate Director

LG:m

D61

FC2070

JRC1372

NC830 VIA SF ORD TOKYO 11 8 1700

HALPERT THE DOWNTOWN GALLERY NEWYORK

ACCEPT KUNIYOSHI HOLD AT GALLERY

DENMAN

CFM NC830 HALPERT KUNIYOSHI DENMAN

A

We are writing to the Rehn Gallery about the Alexander Brook, as you have directed. We are also writing to Mr. Wight in an effort to secure a catalogue of the Pennsylvania Academy Show of Sheeler's paintings.

Thank you again for your generous assistance.

Sincerely yours,

Wallace S. Baldinger

Wallace S. Baldinger
Curator

P.S. It has been suggested by another lender that we have W. S. Budworth & Sons assemble all paintings from the New York area, box them and ship them, and have them insured all in one group, so as perhaps to economize on the total expenses. Does this plan seem practical to you, and would you want to use Budworth in this connection, or would you prefer doing the packing and shipping yourself?

W. S. B.

April 15, 1955

Miss Karen Elness
Art Department
Saint Olaf College
Northfield, Minnesota

Dear Miss Elness:

Because a large memorial exhibition of John Marin's work is now current at the Boston Museum of Fine Arts and will be circuited throughout the country for a period of a year, our gallery stock is very limited. Furthermore, there are no paintings by Marin within the category of $300. Even the very earliest examples start at $500.

However, we shall be glad to cooperate with you and can arrange to lend you three or four pictures for the time stipulated. We can also send you several Zorach water-colors which are within your price limitation.

I am replying to your letter immediately so that you will have time to wire your decision and to advise the shipper -- either W. S. Budworth at 424 West 52 Street New York, or Berkeley Express Company at 526 West Broadway, to pick up the paintings for packing and shipping.

Sincerely yours

EGH:la

April 26, 1955

Mr. D. S. Defenbacher, President
California College of Arts and Crafts
Broadway at College Avenue
Oakland 18, California

Dear Dan:

I was so glad to hear from you finally and am delighted that you are enjoying your new job.

Much as I would like to cooperate with you, I am quite certain that neither Davis nor Shahn will be interested in leaving home for a period of four months. They both have families and both are busy producing their small number of pictures annually. They have turned down important jobs consistently including those which pay tremendous salaries. However, I shall ask them and in fact will urge them when they come in.

How about getting someone like Reuben Tam, who is considered an outstanding teacher and has had a good deal of experience. He is also familiar with all media including printing. Another very good man is Edward Millman, who too has given courses in many universities throughout the country and prefers the short jobs to the long ones, that is, a semester rather than a permanent or annual set-up.

Can't you wangle a trip to New York? I am so eager to see you and Ann.

My best regards.

Sincerely yours,

EGH:mh

April 18, 1955

Mrs. Josephine Leighton
John Simon Guggenheim Memorial Foundation
551 Fifth Avenue
New York, New York

Dear Mrs. Leighton:

Several days ago I received a request from you to report on the work of Mr. Romeo V. Tabuena in connection with a Philippines fellowship.

Much as I like to be of service to an artist, I have no recollection of the name nor any knowledge of his work and therefore am unable to make any comment. Thus I am returning the material to you.

Sincerely yours,

EGH:mh
enc.

April 27, 1950

Mrs. Lee L. Taylor
1725 Van Dyke
Detroit 14, Michigan

Dear Mrs. Taylor:

As the weathervane of the Centaur referred to in your letter, was sold to a Museum, some time ago, in our American Folk Art collection we have a considerable group of other weathervanes varying in subject and size as well as material. Some of these are cut out of sheet iron in silhouette and others are hammered up in the half-round in two sections and soldered together. All of them are authentic 18th or 19th century sculptures and have a range in price from $100 to $750. The subjects include animals, figures, birds, fish, etc. If you are interested and will specify the price range and the subject category, as well as the size, I shall be glad to send you several photographs for consideration, or better still, if you are planning to be in New York, do come in and we can show you the entire collection.

Sincerely yours

EGH:la

perhaps for a balanced
text it was just as well for
me to be thy critic on this occasion
and the art historian - comparing
him with the three other American
artists of the first rank - Whistler
Homer and Ryder - whose names
will live with his in history.
We are looking forward
eagerly to having the Exhibition
and have begun to think
about asking someone to lecture.
I haven't seen Emanuel Benson
for a long time. Do you know
whether he is a good lecturer?
I admired his book on Marin
and liked him a lot personally.
For many reasons we have
been happy in Washington.
Wish we could see your O'Keeffe
Exhibition. Again thank you for your letter
Warm regards from us both Duncan Phillips

10 Lyndale Avenue South   Minneapolis 3, Minnesota   Telephone: GEneva 0501   H. H. Arnason, Director

27 April 1955

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I was extremely distressed to learn that the insurance people are raising objections concerning your claim on the Georgia O'Keefe. As far as I can gather from the man here, the problem lies in the fact that Lawrence signed a delivery receipt indicating that the painting was received by him in good condition. According to the insurance adjuster here, this relieves them of any legal responsibility as far as damage to the painting is concerned. I have emphasized most strongly that my good relations with you are far more important than the amount of money involved in the claim, but the company is still being sticky.

Can you give the adjustment company any reasonable explanation of the signed receipt, sending a copy of the letter to me. I assume it was just a slip on Lawrence's part.

I shall continue to urge payment from this end but in the meantime perhaps you can get some advice from your insurance company on the entire matter.

Of course if the company continues to be tough, I shall undertake to arrive at some agreeable settlement with you, but naturally I'd rather have the insurance company pay out the cash. On the matter of Mrs. Keck's bill, if you will have her send it to me, I shall pay it directly, hoping I can re-collect. A letter from her on the condition of the painting, estimating damage and deterioration might also be helpful.

I am particularly sorry that this unfortunate incident should have occurred with you but I know that you will realize I'm doing my utmost to get it settled as quickly as possible.

See you the latter part of the month. Best wishes.

Sincerely yours,

Harvey

H. H. Arnason
Director

ja

April 18, 1955

Mr. D. Safrai
Safrai Art Galleries
Jaffa Rd. 37
Jerusalem, Israel

Dear Mr. Safrai:

Unfortunately, we have in the past two years reduced our list of artists to the small number whose names appear below. In each instance we have so small a stock that we cannot arrange for any exhibitions in this country or abroad. I would suggest therefore, that you communicate with one of the many other galleries specializing in younger and more productive artists.

Sincerely yours,

EGH:mh

April 27, 1955

Mr. Billy Rose
Zeigfeld Theatre
1347 Sixth Avenue
New York 19, N. Y.

Dear Mr. Rose:

Because I was ill for several days, I did not telephone you, and just as I was about to pick up the receiver, I read your rather cross letter.

If I believed that you meant the last paragraph seriously, I would be a mighty sore character. Perhaps in the theatre a poor act is thrown in in "block booking", but in the art world it is customary to buy several equally fine examples by one artist at a slight reduction on the group. As a matter of fact, you mentioned on several occasions that you purchased two or three sculptures from the same artist at a price.

Zorach and I have discussed the situation a number of times and at length. I repeat that in the twenty-nine years of gallery practice, I have made no reductions -- even to museums. The price is set by the artist and agreed upon by the gallery, and there it stands. In your case, however, I was the one to urge a special price. What you are doing interests me tremendously, and I feel that a Zorach should by all means be included in the collection, both for his sake and if I may be bold, for the sake of the collection. Although his sculpture is represented in about fifty museums, I consider the inclusion of a Zorach at Mt. Kisco a must. Thus, I was, and am, willing to take a large cut in the commission, reducing it to $1000 as mentioned to you previously. Zorach is also willing to take a cut and has finally agreed on a net figure to him, amounting to $3000. Thus, with $2000 for casting, the price will be $6000 instead of $7500 or $5000. This seems a fair compromise and I hope you will agree.

Come in soon and let me hear from you.

Sincerely yours

EGH:la

April 28, 1955

Mr. Leon Kelly
The Cedars
Harvey Cedars, New Jersey

Dear Mr. Kelly:

Since under our new policy, we are limiting ourselves entirely to the representation of the artists whose names are listed below, we are not in a position to consider any additions to our roster. Thus I am returning the reproductions to you, and thank you for writing us.

Sincerely yours,

EGH:mh
enc.

April 27, 1963

Rabbi Robert E. Goldburg
Congregation Mishkan Israel
Orange and Audubon Streets
New Haven, Connecticut

Dear Rabbi Goldburg:

It has taken me sometime to get myself together to write you about this embarrassing situation. You will remember however, that Mrs. Halpert mentioned 20% and I took it for granted that she meant a discount. When the accountant checked our books and questioned this, I then learned that she meant a 20% down payment which you made. Thus there is still a balance of $15.00 due the gallery.

I do hope you understand.

Sincerely yours,

LA:mh

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

25 April, 1955

Please reply to

305 Warren St.,
Brookline 46, Mass.

Dear Mrs. Halpert:

I wonder if you can tell me the whereabouts of any signed water colors by Eben Davis?

As you may remember ours at Williamsburg is inscribed on the frame but is not actually signed, and others in the collections of the National Gallery (Garbisch) and New York State Historical Assoc., are only attributed.

I should like very much to compare one of the signed pictures with his actual signature, and if you could suggest where I might be able to see one I should be very grateful.

Thanking you for any suggestions, and with very best wishes,

Yours sincerely,

Nina Little

Nina Fletcher Little
Consultant

Mrs. Edith Gregor Halpert,
32 East 51st St.,
New York 22, N.Y.

April 18, 1955

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Andover, Massachusetts

Dear Bart:

I thought you would like to know that the Virginia Museum decided on the bas-relief which you also liked. I thought, too, that you might be interested in the latest sculpture by Zorach, a photograph of which I am now enclosing.

As you will note, it is a rocking figure and was carved from an old mill stone with part of the original form still intact. This is a complete, three-dimensional figure and is among the most beautiful sculptures produced by Zorach.

It will be included in the forthcoming exhibition of new examples by our five living painters and sculptors, opening on April 26. I hope that you can come in and see it and will be tempted.

In any event, I hope that you will come in as I so enjoy seeing you.

My best regards.

Sincerely yours,

EGH:mh
enc.

April 16, 1955

Mr. Vergne Culter
Art Superintendent
Hardin County Agricultural Society
323 College Avenue
Iowa Falls, Iowa

Dear Mr. Culter:

I am sorry to be so late in replying, but Mr. Zorach was away for some time and has just returned from Virginia where a one man exhibition of his work is being held.

He agrees to send two of his bronzes. They are

Bronze	Work Horse	18" H x 21" L	$2000.00
"	Child & Cat	17" H x 10" L	1200.00

On all consignments the consignee pays the expenses of packing, shipping and insurance from the time the objects leave this gallery until they are returned in good condition.

Will you please let me know your decision by return mail.

Sincerely yours

EGH:a

April 7, 1965

Mr. Martin L. Weiss
407 South Hope Street
Los Angeles 17, California

Dear Mr. Weiss:

This is rather a late acknowledgment of your letter, but I do want to write to tell you how pleased I am with the choice you made.

The invoice was sent to you under separate cover.

My best regards.

Sincerely yours,

EGH:mh

April 20, 1955

Miss Alma M. Reid
147 West 43 Street
New York, New York

Dear Miss Reid:

Thank you for your letter.

Indeed, I shall be very happy to become a member of the Romany Marie club and will send $10.00 dues whenever you so wish.

Because I have to make two trips in the very near future, I am so completely tied down at the gallery that it is impossible for me to take any time off and certainly not until after the gallery closes for the summer at the end of June. However, you can depend on me to participate in this very interesting idea.

Sincerely yours,

EGH:mh

NORTHWEST AIRLINES INC.

TOKYO, JAPAN

On the other hand, the United States Department of State and the U. S. Cultural Center do not furnish the Japanese with the kind of material ~~they feel~~ the Japanese would be interest in. The Japanese are not completely dumb when it comes to certain aspects of modern art---at least they know what they would like to see. But they do not get much sympathetic help from our own State Department along this line. For instance, a Mr. Hayashi, art book editor from Kodansha, one of the biggest book publishers in Japan, recently called on the State Department and Cultural Center in Tokyo to see if he could get some reproductions to use in a book introducing American art. The list of pictures they gave him were the following: "The Visit," "Chinese Restaurant" by Max Weber; "Woman Drying Their Hair" by John Sloan; "The Line Storm" by John S. Curry; "Walt Whitman" by Thomas Eakins; "The Gulf Stream" by Winslow Homer; Entr'acte" by Sam Kipnis; "Manhattan Waterfront" by Ernest Fine; "Viva Mexico" by Eugene Berman; "Stone City" by Grant Wood; "Wooden Horses" by Reginald Marsh; "The Peaceable Kingdom" by Edward Hicks; "Lady Jean" by George Bellows; "Benjamin Franklin" by Charles Wilson Peale; "Fire on the Beach" by Henry Koerner; "Old Kentucky Home" by Johnson; "George Washington" by Stuart, and "Wild Turkey", Audubon.

These are not the kind of pictures which are wanted to be seen here, and the publisher was very disappointed. He was told by one of the U. S. representatives that Grant Wood was our greatest painter.

This recalls to mind an incident which I mentioned recently to Aline Saarinen. Some time ago, a group of Japanese artists presseed the U. S. Cultural Center to bring to Tokyo the art film on Calder. They did so and showed it to a group of interested artists. The artists thought the film was outstanding. One of the artists told me, however, that those in charge of showing this film told him, the artist, that they, the Cultural people, could not understand the film---it only gave them a headache.

It is my understanding, however, that although the antipathy of the State Department to modern art is well known, the State Department has been making some progress of late in making it possible to show more modern art abroad. It may be that a gradual improvement in this respect is as much as can be hoped for, and that a better climate for the acceptance of the value of modern American art for cultural matters by the State Department will be obtained through a gradual process and not an attempt by sudden upheaval. I do not know. At any rate, I hope our government will soon realize the tremendous value in sending our modern art abroad for the purpose of bringing about a better understanding.

Inasmuch as we will be leaving most any day after April 23, please send me the dope on the Kuniyoshi catalogs, in order that I may look into the matter personally. I will be glad to do so.

Sincerely yours, John Stamm

EXECUTIVE OFFICES 1885 UNIVERSITY AVE. ST. PAUL 1, MINNESOTA, U. S. A.

AIR ★ MAIL

Jack Jungmeyer Jr.
1424 N. Crescent Heights Blvd
L.A. 46

April 20, 1956

Mr. Daniel Catton Rich, Director
Art Institute of Chicago
Chicago 3, Illinois

Dear Dan:

Since your letter and Budworth arrived simultaneously, I did not answer your letter sooner. The pictures no doubt hang on the august walls at the Art Institute.

I do want to explain that there were two choices made of the Niles Spencer. "In the Cabin" was selected by Sam Marx, while Leo Guthman chose "Across the Tracks". The latter I found was not for sale, even after I coaxed Katherine Spencer. As you may know, Niles left only nine unsold paintings and I agree with Katherine Spencer that she should retain two for her private collection. We have already sold four of the remaining group and I have been holding on to "In the Cabin" which I consider one of his great examples. I am writing to Leo explaining the change.

I hope too that you are pleased with the Shahn. It has never been shown as we saving it for our spring exhibition which opens next week, but I did want to cooperate with the Society and deprived myself of this painting.

I hope you will be in New York soon and will come in to say hello.

My best regards.

Sincerely yours,

EGH:mh

April 28, 1955

Mr. Joseph N. Lacy
Eero Saarinen and Associates
Bloomfield Hills, Michigan

Dear Mr. Lacy:

As I advised you recently, the three panels for the Drake University mural, have been complet-ed by Stuart Davis and we are prepared to ship them in compliance with the contract.

We have heard however, that the Saarinens will be back in this country early next week, and it occurred to me that you would wish to have Mr. Saarinen see the paintings at the artists studio before they are shipped. We shall abide by your decision.

Sincerely yours,

EGH:mh

Lent by the Whitney Museum of American Art

The Passion of Sacco and Vanzetti. 1931-2. Tempera. 84 1/2 x 48.

Scotts Run, West Virginia. 1937. Tempera. 22 1/4 x 27 7/8.

Cherubs and Children. 1944. Tempera. 15 x 22 7/8.

Lent by the Downtown Gallery

Portrait of Bartolomeo Vanzetti. 1931-2. Tempera. 14 3/8 x 11.

For All These Rights We've Just Begun to Fight. 1946. Tempera. 26 x 40.

New York. 1947. Tempera. 36 x 48.

Age of Anxiety. 1953. Tempera. 31 x 52.

A B C. 1953. Watercolor. 25 1/2 x 39.

Lent by the Roland P. Murdock Collection, Wichita Art Museum, Wichita, Kansas (to be collected from the Downtown Gallery and returned to the same)

The Blind Botanist. 1954. Tempera. 52 x 31.

Lent by the Museum of Modern Art

Two Witnesses, Mellie Edsen and Sadie Edsen. 1932. Tempera. 12 x 16.

COPY

THE AMERICAN ACADEMY OF ARTS AND LETTERS
633 WEST 155TH STREET, NEW YORK

April 27, 1955

Dear Miss O'Keeffe:

The Academy is planning to hold an exhibition next December of works by those members of the Institute, living and deceased, who participated in the First Armory Show of 1913 and/or the First Annual Exhibition of the Society of Independent Artists, 1917. In each case an effort is being made to obtain a work exhibited in either of the shows and if this is not possible a work of that period. In the case of living members, a work of today as well as one of that early period is desired.

In the First Annual Exhibition of the Society of Independent Artists you exhibited:

"Expression No. 14"

"Expression No. 24"

Could you supply us with one of the above or one of the same period? Could you also lend us a painting of recent date?

We hope to make this an important occasion and concurrent with it, are assembling a manuscript exhibition of the history of the modern poetry movement in America, which started about 1912.

Very sincerely yours,

Felicia Geffen
Assistant to the President

April 25, 1965

Mr. Charles G. Bearce
87 Porter Street
Melrose 76, Massachusetts

Dear Mr. Bearce:

I am writing to you at the suggestion of Mr. John Baur, of the Whitney Museum.

He ascertained recently that you provided stretchers with a spring arrangement for a mural installed, I believe, at the Harvard Graduate School.

We are involved with a similar problem at the moment. One of our artists, Stuart Davis, has just completed three separate panels measuring 8 x 10 feet each, painted on canvas and so designed that when the three separate panels are installed they will constitute one unit. The original arrangement was to have the canvas applied directly to the plaster wall, but we are opposed to it although the contract calls for this arrangement. The installation is to be made at Drake University in Des Moines, Iowa.

Before I make any effort to change the architects plans, I would like to know whether you would be interested in providing the three sets of stretchers, how much time this would require, where the work would be executed and what the price would be. The architect is in Europe at present, but I recall something at the moment that is pertinent. He said that there is no entrance door as high as eight feet and that it would require the removal of a plate glass window to bring in anything of that size. Thus, I have an added question. Would it be possible for you to make all the elements for the stretchers and have them assembled at the University and fastened to the canvas there.

I shall be most grateful to you for your cooperation in giving me all the above data at your earliest convenience.

Sincerely yours,

EGH:mh

April 16, 1955

Miss Florence Olson
Art Lending Service
Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Miss Olson:

On March 17 you wrote that you were sending a check in the amount of $15., but to date this has not been received.

I am writing to you only because the check may have been misdirected.

Sincerely yours,

EGH:mh

all the others but Frederick Wight were eliminated. Naturally, there would be no need for a check list, and I wonder whether it would be necessary to include the chronology, etc. In any event, if you could get some idea of price with a fee to you for reorganizing the material, I shall be glad to follow through with Teichman. I shall also talk with Monroe Wheeler about the distributors for the museum to get some information as to the methods employed, the discounts and what the prospects are for sales through a professional distributor.

Meanwhile, would you give your restive printer one of those new pills so that he can relax for a few weeks.

I am off to Philadelphia today for the Sheeler opening and have arranged with Sessler for a Sheeler window of the $25. catalogue in the hope that we can get some more money for you from that source.

And so, cheerio.

Sincerely yours,

EGH:mh

P.S. I wish that you could see the current O'Keeffe exhibition, as I think that you would change your mind about her and about the catalogue for the Museum of Modern Art.

STEPHENS COLLEGE
COLUMBIA, MISSOURI

April 20, 1955

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

I'm very sorry "Evening Blue" was damaged and it has caused me much concern. However, I assumed our insurance adjuster had contacted you as quickly as I had contacted him concerning the matter. Obviously he has procrastinated because of some oblivious reason.

I shall do all I can to have him make restitution as quickly as possible.

Sincerely yours,

Will Freund

Will Freund
Chairman, Exhibition
Committee

WF:m

developed an unsuspected attachment to it. The O'Keefe, called "Squash Flowers" is 18" x 13" and the Holty, which Allan has named "Western Scene," is 42" x 35".

All our warmest regards —

Sincerely,

Kate Emil

Sally Fairweather *Shirley G. Hardin*

FAIRWEATHER-GARNETT GALLERY

1019 Hinman Avenue, Evanston, Illinois • University 4-0767

April 22, 1955

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York 21, N.Y.

Dear Edith:

Peter Pollack and I were talking about Gaston LaChaise, and he told me that you have a number of works by this sculptor.

We would be interested in knowing if any of these pieces are available, and if so, would be interested in seeing photographs, particularly of one of his little floating nudes.

We look forward to hearing from you.

Best regards,

Sally Fairweather

Sally H. Fairweather

SHF/au

April 4, 1956

Mr. Bernard K. Symonds
200 Blackstone Blvd.
Providence 6, Rhode Island

Dear Mr. Symonds:

Our accountant has called my attention to the fact that there is a remaining balance of $900. in your name.

When we sold the Jack Levine painting to you in December, 1952, we agreed on a time payment plan and we were very appreciative of the fact that you sent checks to us rather regularly. However, we have received no payment since December - five months - and with the thought that you have overlooked the matter, I am writing to call your attention to this fact.

As you know, we are responsible to our artists and are therefore obliged to follow through.

I shall greatly appreciate a reply with a check. Many thanks for your cooperation.

Sincerely yours,

EGH:mh

UNIVERSITY OF OREGON
MUSEUM OF ORIENTAL ART
EUGENE, OREGON

April 13, 1955

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

The Museum of Art of the University of Oregon is housed in a large and imposing, reinforced concrete structure with the galleries illuminated solely by artificial light and air-conditioned by an efficient ventilating system. During the first twenty-five years of its history it has been restricted to the showing of a permanent collection of Oriental and Byzantine art, but it is now about to enter an era of more activated and extended use, with a program of changing exhibitions and new acquisitions for the permanent collection.

We are planning to inaugurate our new era with a major retrospective exhibition: 250 YEARS OF OIL PAINTING IN AMERICA, to be held November 7 through December 17, 1955. Since our success in this venture will depend entirely upon the generosity of such museum trustees and directors, private collectors and dealers, as are able to lend works essential to the Retrospective, we beg your kind assistance in securing the loan to us of one or more of the following works from your collection:

✓ 1. WILLIAM M. HARNETT (1848-1892). Colossal Luck.
Dimensions? 1886. 1886 22¼×26

✓ 2. GEORGIA O'KEEFFE (1887-). Thigh Bone on Black Stripe.
Dimensions? Date? 16×30 1930

3. ARTHUR G. DOVE (1880-1946). Abstraction.
Dimensions? 1910.

~~4. ALEXANDER BROOK (1898-). The Tragic Muse.
40" x 24". 1933.~~

5. STUART DAVIS (1894-). T-View. Dimensions?
Date?

✓ 6. BERNARD KARFIOL (1886-1952). Flora. Dimensions?
1941. 50×34

April 20, 1955

Dear Mrs. Halpert,

In going thru my notes I find that Shahn recalled Robert Laurent as one of the purchasers of the Sacco and Vanzetti series.

This might help you locate another of these paintings.

Sincerely

Morris Dorsky

Apr. 26, 1955

Dear Mrs. Halpert,

Thank you so much for providing the required information on "Homeric Struggle." The necessity of attending to three months of accumulated business affairs upon returning home delayed our answering sooner.

We have enclosed a check to seal our bargain, as it were. We are eagerly awaiting word from the Institute of Contemporary Arts that the picture is on the way, at which time we shall send on a check for the remainder.

We still recall with the greatest pleasure our visit with you and we very much hope that you will be coming to Los Angeles so that we might do it again.

Sincerely yours,

Edith Jungmeyer

April 16, 1955

Mr. John Denman
Northwest Airlines, Inc.
Tokyo, Japan

Dear Mr. Denman:

Again I want to thank you for the valuable information you have transmitted. Incidentally, I have already written to Kawade Shyobo for copies of the book.

With your permission I should like to send a complete transcription of your comments in connection with the current situation relating to American art and its promotion in Japan, to Lloyd Goodrich.

As you may know, Lloyd Goodrich of the Whitney Museum has been very active in the "Government in Art" program, and I know that he will find your statement of great value in his further work. Won't you please let me know whether I may have your permission.

The Kuniyoshi is being held for you, and I decided to pay the dealer for it so there will be no future complications. Whenever you are ready I shall be glad to send it on to you. I also want to let you know that I have recently purchased a large group of small gouaches by Max Weber. You may be familiar with the earlier examples which have been shown consistently at the Museum of Modern Art. In 1947 he made another series and it is from these that I made the selection. In each instance the painting makes a complete statement and if you are interested in Weber I think you would be delighted with one of this group, which is priced at $250. I shall be glad to send you a photograph when these are made - if you let me know in the affirmative.

Many thanks again and best regards.

Sincerely yours,

EGH:mh

UNIVERSITY OF SOUTHERN CALIFORNIA
3518 UNIVERSITY AVENUE
LOS ANGELES 7

April 12, 1955

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thanks so much for your good note concerning my recent all too short visit to your town.

I shall happily follow your suggestion about advanced notice before another trip and collect the interior decoration to which you have referred. With very best wishes.

Sincerely yours,

Donald B. Goodall, Head
Department of Fine Arts

DBG:jt

April 5, 1956

Dear Harriet:

It was a very pleasant surprise hearing from you.

I am enclosing a copy of my letter to Mrs. Austin. This is self-explanatory. Thus, if and when the dates can be rearranged, it would fit in with my gallery activities as in the last week of an exhibition it is not so important for me to be on tap. In any event, I shall be delighted to visit with you and Stephen and we can make further plans based on the committee's decision.

Meanwhile, my best to you and the family.

Sincerely yours,

EGH/ek

Saturday
April 30th 1955

Dear Edith;

Received your letter glad to hear that the O'Keeffe sales were so many. Will you ship the O'Keeffe painting title WATER FALL to The Baltimore Museum of Art so they can get a MARKER made and have ready for the BIG 25th ANNIVERSARY EXHIBITION opening date MAY 29th. As you are aware its tied in with the National Directors of Museum's meeting in Baltimore. Best wishes

Sincerely
E. G. Gallagher

P.S. —
Still the staff
of popular demand
to Buy Painting Waterfall"!

April 25, 1955

Mrs. Adele Earnest
Stony Point Folk Art Gallery
Stony Point, New York

Dear Mrs. Earnest:

Please forgive me for being so tardy in my reply, but the O'Keeffe exhibition has kept me too busy to attend to my correspondence.

Since we make very few private sales, I doubt whether I could use any of the objects unless they are in fairly good condition, unbent and without bullet holes. This limits me to the sheep and ram and the horse. I have not had an opportunity to check my records to ascertain whether I still have two or one of the rams and the sheep. However, the horse is not made from a mold and I know that while I have a good many of these horses I think I would like to have yours sent to me at your convenience. As soon as I find out about the other two I shall let you know.

Is there any train service close to Stony Point? I keep my car in storage until I actually move out to Newtown, but would like to visit your shop before I go away for the summer. Have you any woodcarvings of interest? Won't you let me know by mail and will you send the horse by express or whatever service you may have, together with the bill.

Sincerely yours,

EGH:mh

Mr. Frederick S. Wight -2- April 28, 1955

Having this small a booklet makes a later publication by you more logical. Don't you think so.

And so, my best regards.

Sincerely yours,

EGH:mh

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

SYC018 MB692 SSC787

M ROA335 NL PD=NORTHFIELD MINN 16=

EDITH GREGOR HOLGERT=

THE DOWNTOWN GALLERY 32 EAST 51 ST NYK=

WE ARE GRATEFUL TO RECEIVE THE MARIN AND ZORACH WATERCOLORS FOR THE SAINT OLAF COLLEGE ANNUAL ART EXHIBITION. HAVE NOTIFIED W S BUDWIORTH SHIPPERS TO PACK AND SHIP THE PAINTINGS. THANK YOU FOR YOUR FINE COOPERATION. VERY SINCERELY=

KAREN ELNESS ART DEPT ST OLAF COLLEGE NORTHFIELD MINN.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

April 8, 1955

Dear Edith:

After a very successful showing at the Whitney Museum, the Hyman Bloom Retrospective Exhibition has now closed, and we are in the process of returning the paintings to our lenders.

I should like to thank you, on behalf of the Institute of Contemporary Art and the other participating institutions, for your kindness not only in consenting to lend initially to the exhibition, but for your further understanding in extending your loan until now. Your generosity is warmly appreciated, I assure you, and we are only sorry that we had to impose on you to this extent.

Will you be good enough to sign and return the enclosed receipt for our files?

Thanking you once again, I remain

Yours most cordially,

Jim

James S. Plaut

Mrs. Edith G. Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York, New York

April 22, 1955

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

Mrs. Edith Gregor Halpert
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

I was glad to get yours of the 16th and the two Demuth photographs. I have taken the matter up with Mr. Rossiter and he has expressed enthusiasm over the Demuth Purple Pup. He strongly favors its acquisition and looks upon it as a distinctive Demuth watercolor which belongs in the Boston Museum. I can not yet give you the "go ahead" until we solicit Perry Rathbone's approval. Our new Director arrives on May 1st, and we shall try to get his ear in time to get a definite decision back to you by the middle of May. Of one thing Mr. Rossiter is fairly certain; namely, that funds will not accumulate for the purchase of an American watercolor [of such price] until the Fall, without asking the Trustees to dip into "General Funds". Mr. Rossiter does not want to initiate a request for purchase from "General Funds" in the light of recent heavy commitments by our Department. I do not dwell on the architectural watercolor only because we feel the other should be given first priority.

I hope you have corked the "annual virus" back into the bottle. With kindest regards.

Sincerely,
Peter A. Wick
Assistant Curator

P.S. – I feel very strongly about the Purple Pup's being a symbol of an era (in addition to its intrinsic worth). It has a certain international character one might find, let us say, in the Kirchners of this period.

SAFRAI ART GALLERIES
JERUSALEM, JAFFA RD. 37

I hope that when we are ready for the "collective exhibition" by American Artists which we plan for the autumn of this year, you will be able to cooperate with a picture or two.

Under separate cover I am mailling you a Water-color by David Hendler of Tel-Aviv who is considered here as one of Israels best Water-colorists. I would like to have your opinion whether you think that an exhibition of his works at your Gallery would be of interest to you.

In any case kindly regard the Water color as gift from us.

Sincerely Yours
Dov Safai

April 5, 1955

The Alan Gallery
32 East 65th Street
New York 21,
New York

Gentlemen:

Please accept my best thanks for the two gouache prints by Jonah Kinigstein, Night Beast and Death Figure #2 and the two monotypes by Edward Millman, Multiple Legs and Whitefish, which you were good enough to send us at the suggestion of Mrs. Edith G. Halpert.

I regret to inform you, however, that it will not be possible to include these four prints in our forthcoming exhibition, since the very limited space of our gallery (which had been very carefully planned) has been taken up by other material.

I am therefore returning the four objects, Insured Parcel Post, and would like to mention again how much your assistance has been appreciated by me.

With my best regards,

Very sincerely yours,

Heinrich Schwarz
Curator
Davison Art Center

HS.a

cc: Mrs. E.G. Halpert

We are naturally much interested in some of the artists included in the American Federation of Arts' <u>Advancing French Art</u> show of a couple of years ago, James Johnson Sweeney's <u>Younger Europeans</u> and <u>Younger Americans</u>, and of course the current exhibitions of the <u>New Decade</u> at the Museum of Modern Art and at the Whitney. To put it another way, we are anxious to show the creative and vigorous works representing the most substantial and adventurous movements in contemporary art, and we want to show how they are manifested in the various countries of the world, with of course individual and national variations.

I shall be extremely grateful for your help, and trust that you have appropriate material available.

With many thanks.

Sincerely yours,

Grace L. McCann Morley
Director

GLMM:tk

Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

April 25, 1955

To the Downtown Gallery, Inc.,
32 East 51st Street,
New York 22, N. Y.

Check for [illegible] enclosed herewith as payment on account of your bill of April 20, 1955, for paintings recently purchased. This leaves balance of $700.00 of said bill unpaid.

Edwin C. Wilson

PHILADELPHIA APR 8 1 - AM 55

UNITED STATES POSTAGE 2 CENTS 2

Post Card

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
N.Y.C., N.Y.

April 28, 1955

Miss Kathryn E. Adkisson
Translations Branch
Information Center Service
United States Information Agency
Washington, D.C.

Dear Miss Adkisson:

While we should be glad to give you permission to reproduce either of the two paintings you finally select, both Stuart Davis and I would much prefer a later example for reproduction. He has developed considerably during the past twenty years, and if we are to show Spanish speaking countries the achievements of the artists, it seems more logical to use late examples. Don't you agree with us?

Sincerely yours,

EGH:mh

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

April 18, 1955

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

In reply to yours of April 7, I have a horseback estimate as to costs. If it were only a question of my own text, it would cut the Marin publication down half; and if only the color plates and the large black-and-whites were kept, we could probably come up with the following costs for the following-sized editions:

2,000	$1.00	each
3,500 to 4,000	.75 - .85	each
7,000	.50	each

Obviously, keeping the same size format and cutting down half the length is going to produce something of a pamphlet, too, as the publication will be thin. But this seems to be what you have in mind.

I think that it would be sensible to handle the negotiations in such a way that we did not block ourselves in case I ever decide to do a full-length book on Marin at a later date.

The matter of my own compensation leaves me in a quandary. I could certainly use a fee. This obviously relates somewhat to the size of the operation. Since you are seeing Mr. Tiechman, you will be the one who senses what is appropriate.

I received a touching note from John last Friday, thanking me for what I have written. Tell him that I was very pleased.

Ever yours,

Frederick S. Wight
Director of the Art Galleries

/dp

April 8, 1955

Mrs. Laurance Rockefeller
834 Fifth Avenue
New York, New York

Dear Mrs. Rockefeller:

Although I am under the impression that I sent you the data before, I want to make sure by repeating the information.

In going through some old files, I found a letter from Germain Seligmann in Paris, dated January 17, 1938.

In this letter the following information appears, inconnection with the Toulouse-Lautrec watercolor which was purchased by Mr. John D. Rockefeller, Jr., and which is now in your possession.

I am quoting below:

"I am glad to give you here-below, the information you asked me for and which I myself have just received from the former owner of the Toulouse-Lautrec watercolor.

"It was probably executed at the old "Ambassadeurs". The personage on the right is supposed to be Sere de Riviere, and the woman, Yvette Gilbert.

"This picture was part of the Eugene Blot collection, which was dispersed at public auction in Paris on May 10th, 1906, with Bernheim-Jeune as experts. It bore at that auction the number 119 of the catalogue. It was bought there by de Blive, who was for a while a partner in the Galerie Barbazanges and who was killed on the battlefield.

"It is described and mentioned under the title "Au Cafe", Page 243, in "Henri de Toulouse-Lautrec" by Maurice Joyant - H. Floury, editeur, Paris 1927."

It might be a good idea to paste this information on a card and place it on the back of the picture for future reference.

It has been a long time since I have had the pleasure of seeing you and I hope that you will come in while the Georgia O'Keeffe exhibition is current. I look forward to

U. S. TREASURY DEPARTMENT
INTERNAL REVENUE SERVICE
REGIONAL COMMISSIONER
NEW YORK 7, N. Y.

April 22, 1955

IN REPLYING REFER TO:
Intelligence Div.
253 Broadway
NAL - 914

Downtown Gallery Inc.
32 East 51st Street
New York, N. Y.

In re: Dr. Isadore J. Wilinsky
Nancy Wilinsky (Wife)
Howard Wilinsky (Son)
108 San Gabriel Drive
1250 St. Paul Street
Rochester, New York

Gentlemen:

In connection with an official investigation please furnish this office with a transcript or photostatic copy of your account(s) with the above-named taxpayer(s) showing dates and amounts of purchases and payments therefor. Period - Jan. 1, 1948 to Dec. 31, 1953 Also list other stores given as references and banks used.

In the event you do not maintain a ledger account(s), please furnish a list setting forth therein the date and amount of each purchase and the date and amount of each payment therefor.

This request is made in accordance with Section 3614 of the Internal Revenue Code.

Enclosed for your convenience is a self-addressed envelope, which requires no postage. Your cooperation and prompt reply, marked for the attention of the undersigned, will be greatly appreciated.

Very truly yours,

Norman A. Levy

Norman A. Levy
Special Agent.

Enclosure.

E-3

April 5, 1955

Mr. Joseph N. Lacy
Eero Saarinen Associates
Bloomfield Hills, Michigan

Dear Mr. Lacy:

Before Eero Saarinen left for Europe, he wrote me that you would follow through on the Stuart Davis mural problems.

We have communicated with the two organizations recommended to us by Sheldon Keck. They are Rambusch Decorating Company, and the Shatz Painting Company. I am enclosing a copy of a letter from each organization.

If you will refer to the previous correspondence you will find that there has been general agreement to the effect that murals should not be permanently applied to the walls, but that the three canvas sections remain independent entities attached to the wall and detached at will.

Davis will have all three sections completed by the first of May as agreed. There seems to be little time for much experimentation before the opening exercises at Drake. Therefore, I am very eager to get your reaction and to ascertain whether you have some more modern ideas in reference to the panels. Aluminum has been suggested as the panels for application, because of the light weight. Also, there have been references to various new plastic light weight materials which would be much more advantageous than wooden panels which are both heavy and subject to warping.

An alternate recommendation has been made of a stainless steel or aluminum stretcher for each of the canvases with some gimmick which permits adjusting the size slightly if and when the canvas should sag.

In any event, I am sure that you are more better equipped than the artist or the gallery to work out such a solution.

Wont you please let me know your recommendation immediately so that Davis can be prepared.

Sincerely yours

EGH:la

Mrs. David E. Berkowitz
8241 New Second Street, Elkins Park, Phila. 17, Pa.

Dear Mrs. Halpert,

Mrs. Victor H. Wesson of Baptist Hill Palmer, Mass. told me that the "Pearce" portraits at Williamsburg are really the Wileys. The wife was Chimena Cresentia Ball, who married Ebenezer Wiley. They lived at "Plumtrees" when Erastus lived at Leverett.
I hope this information will help you.

Sincerely, Jean Berkowitz

April 2, 1955

Mr. Edward J. Gallagher, Jr.,
3501 Ednor Road
Baltimore, Maryland

Dear Ed:

I am sorry you could not be with us at the party for O'Keeffe, but I hope that you and she will meet when you are in town next week.

At your request I am confirming your purchase of the following to be given to the Baltimore Museum:

Georgia O'Keeffe	"Waterfall #1 - 1952	
	18 x 32	$2500.
		Special Museum Price

I also agree to extend payment until 1956.

I look forward to seeing you.

Sincerely yours

EGHla

WALTER P. REUTHER.........PRESIDENT
EMIL MAZEY......SECRETARY-TREASURER
RICHARD GOSSER......VICE-PRESIDENT
JOHN W. LIVINGSTON..VICE-PRESIDENT

UAW·CIO

INTERNATIONAL UNION, UNITED AUTOMOBILE, AIRCRAFT & AGRICULTURAL IMPLEMENT WORKERS OF AMERICA

Solidarity House
8000 EAST JEFFERSON AVE.
DETROIT 14, MICHIGAN
PHONE LORAIN 8-4000

April 15, 1955

The Downtown Gallery
32 E. 51st Street
New York, New York

Gentlemen:

Will you please send me the address of Ben Shawn?

Thank you very much.

Sincerely yours,

James Stern
gw

James Stern
Staff Consultant
UAW-CIO Automation Committee

JS:gw

Estate of Louise C. Murdock
Murdock Building
111-119 East Douglas Ave.
Telephone Amherst 2-1564
Wichita, Kansas

April 5th, 1955

Dear Edith:
It appears that I will not have to "promise to buy "Blast Furnace" by Niles Spencer, in order to represent the artist in the "In Memoriam" exhibition of the AFA. Personally, I would rather have a later painting if one is available. "Signal at Highland" is rather close in age to the furnace picture.

Thank you, in particular, for showing me the Webers and the Levinsons.

My Best,
Elizabeth S.

POL

April 15, 1955

Mrs. Charles Rosenthal
1185 Park Avenue
New York, N. Y.

Dear Mrs. Rosenthal:

I am sorry to have missed you when you visited the gallery.

The O'Keeffe exhibition will continue until April 23rd and I hope that you will come in again to see the selection on view. I shall, however, be very glad to show you a selection of earlier examples at your convenience, and look forward to meeting you and Mr. Rosenthal.

Sincerely yours

EGH:a

107 Waterpool #1
Front of Ranchos Church

Edith Gregor Halpert - 2 April 2, 1955

Let me hear from you shortly as I have a restive printer, undistributed type, and an order for a thousand that might slip,

Ever yours,

Fred

Frederick S. Wight

FSW:sp

April 4, 1955

Mr. James B. Byrnes, Director
Colorado Springs Fine Arts Center
West Dale Street
Colorado Springs, Colorado

Dear Jimmy:

Thank you for sending me the annual report. I was impressed with the cover, naturally, and more so with the contents. You are certainly hopping up the place and I take off my hat to you. You sure got a nice load of contemporary art in so short a period - and all for nothing. Keep up the good work and raise a lot of dough so that you can help maintain yours truly in her old age.

My affectionate regards to you and Barbara.

Sincerely yours,

EGH:mh

P.S. Let me know when you are coming through. If I should not be in New York perhaps I can wheedle you to visit me in Newtown, which is not very far away.

April 4, 1955

Mr. Delmore Scott
1082 West 31 Street
Los Angeles, California

Dear Mr. Scott:

Since my letter of March 4, 1954, you have cooperated by paying off some of the balance. My accountant has just called my attention to the fact that there is still an outstanding figure of $10. - due since June, 1952, almost three years ago.

Won't you please cooperate by sending this final sum, so that our books can be cleared. Both the artist and I shall be most grateful.

Or, if you prefer, you may return the print and we shall refund the payments to date. In any event, do let me hear from you.

Sincerely yours,

EGH:mh

April 7, 1965

Mr. Billy Rose
Ziegfeld Theatre
1347 Sixth Avenue
New York 19, New York

Dear Mr. Rose:

Because my Newport friend is becoming restive, I am writing to ascertain whether you have had an opportunity to see the Rodin sculpture at the Boston Museum.

I would very much appreciate the return of the photographs, as tenors seem very impatient - I am referring to the owner of the sculpture and not to my bath-tub contralto.

Come in and say hello.

Sincerely yours,

EGH:mh

STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

OFFICE OF THE DIRECTOR

April 12, 1955

My dear Mrs. Halpert:

I should have material for the catalogue for our Summer Show May 1 if possible.

We will want reproductions of a few of the pictures, not all.

I am in correspondence with Dwight Kirsch who is hopeful that he can make some kind of plan to use this same exhibition in Des Moines. I think he talked with you about it. I shall be glad to cooperate with him if we can do so.

Sincerely yours,

Earl E. Harper

Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

eeh:js

12 April 1955

The Downtown Gallery
attn.: Mrs. Edith G. Halpert
32 East 51st Street
New York City

Dear Mrs. Halpert:

It has been a long time since we received the last accounting for the 'John Marin' folders.

I would therefore appreciate hearing from you what the sales were and what is due us.

very truly yours,

Estate of Grethe Freund
Stephen A. Jarislowsky

168 Beverley Avenue
Mount Royal, Que
Canada

April 8, 1955

Mr. Theodore D. Taussig
120 Wall Street
New York 5, New York

Dear Ted:

As you requested, I am enclosing copies of my letters addressed to Mr. Joseph Butler, the Director of the Butler Art Center, which acquired the Harnett painting "After the Hunt", and the bill from the restorer. Since you have all the other papers, I cannot add to this material.

Frankly, I cannot understand why I have to continue writing and pleading for a settlement of this claim. Certainly there is no question about the damage and the loss. There is no question that we are taking a very large licking, but I understand that the claim may be based only on our original insurance, and therefore the ratio brings us down to a very small amount.

If the insurance company accepts the premium regularly, it also accepts the responsibility, and I am getting awfully annoyed with this wearing down process on their part and the continuous requests for more and more papers causing more and more delay.

Ifeel that this matter should be closed without any further ado and hope that you will see to it that there will be no further effort on our part in this connection.

Thank you for your courtesy.

Sincerely yours,

EGH:mh
enc.

April 23, 1955

Mrs. Seward Johnson
Oldwich, New Jersey

Dear Mrs. Johnson:

Immediately after you telephoned, I arranged for reframing and rematting the John Marin which you purchased. The bill is enclosed.

Will you please advise me whether the painting maybe shipped when it is ready or whether you prefer to have it held until you will be in Chatham.

It was very nice meeting you and I hope to see you when you are next in town.

Sincerely yours,

EGH:mh
enc.

DEPARTMENT OF ART

SAINT OLAF COLLEGE, NORTHFIELD, MINNESOTA

ARNOLD FLATEN
EDWARD SOVIK
PAUL RUNNING

April 8, 1955

Mrs. Edith Gregor Halpert
Downtown Galleries
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The Annual Purchase Exhibit of the Saint Olaf College Music and Arts Festival is featuring this year an emphasis on watercolor paintings in an effort to confront students and visitors with the recent growth and experimentation in this medium. Accomplished watercolorists from throughout the United States are being invited to participate.

Last year's exhibition was well received and attracted much attention in this vicinity. This year from our limited funds we have designated at least $300 for the purchase of selected works for our permanent collection.

Mr. Albert Christ-Janer, director of the Arts Center Development, has brought it to my attention that nothing of more educational value could be offered in our exhibition than to show a feature of John Marin, say six or eight of his watercolors. With your fine collection, Mr. Christ-Janer suggested that you may be able to help us in this matter. Would the Downtown Galleries be able to loan out eight Marin watercolors for the period of time from May 9-17?

The Saint Olaf College Art Department will assume all boxing and shipping charges. What would other charges incurred in obtaining Marin's paintings amount to? (We have a problem of a limited exhibition budget.)

Enclosed is a self addressed envelope for your convenience. We hope to hear from you in the near future whether or not a feature of Marin's works will be possible for our watercolor exhibition.

Very sincerely,
Karen Elness

Karen Elness
Art Department,
Saint Olaf College

April 28, 1955

Miss Sally Fairweather
Fairweather-Garnett Gallery
1019 Hinman Avenue
Evanston, Illinois

Dear Sally:

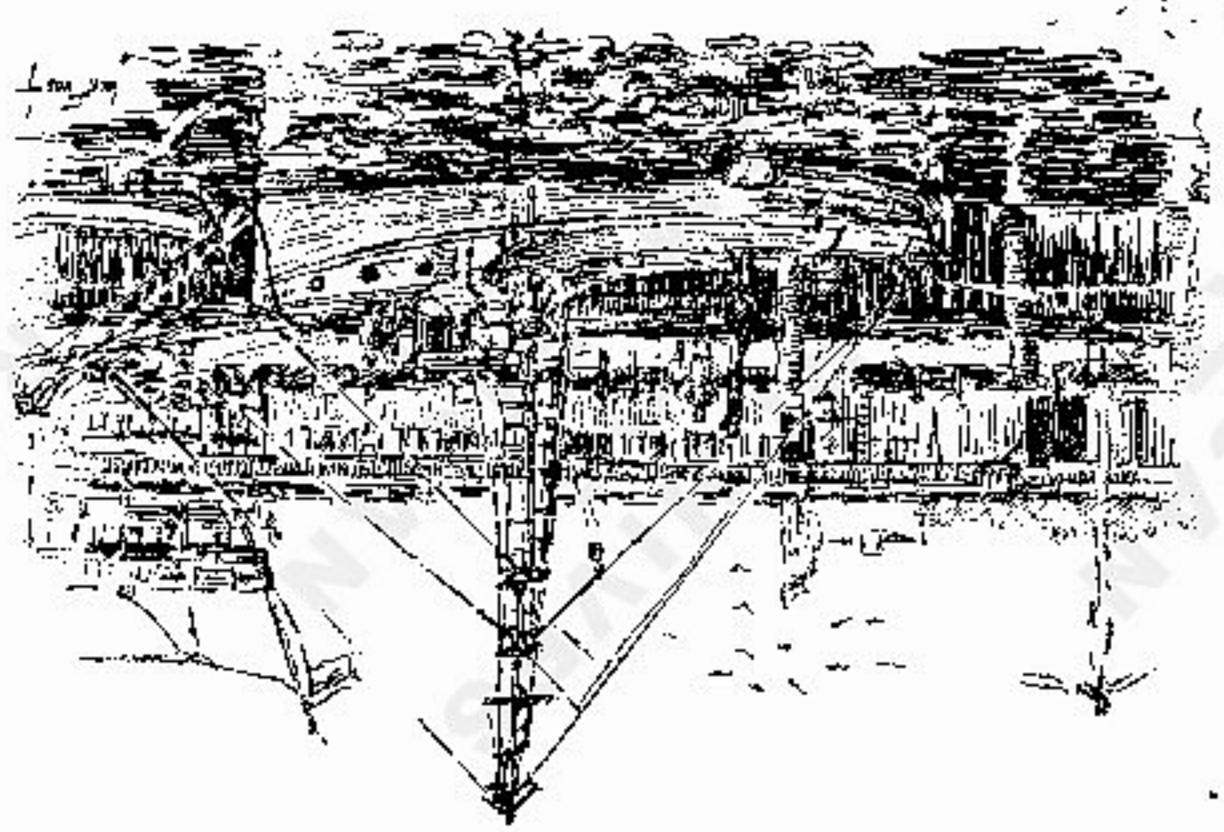
The LaChaise's that Pete saw were in my private collection and are not for sale. However, I have two larger bronzes which I am including in my next show of gallery purchases. When these are photographed I shall be glad to send you prints for consideration.

It has been along time since you called and I hope to see you in the very near future.

My best regards.

Sincerely yours,

EGH:mh



Stephen Kelly
340 E 57
N.Y. 22

THERE IS STILL ROMANCE IN FISHING

To most people, doing things in the hard, old fashioned way spells romance. The rather drab-looking boat shown here should thrill these people. It is one of the many fishing craft which dot the harbors along the Cape, and is one of Woods Hole's famous picturesque fleet, shown moored to the busy railroad wharf. For contrast, the rear of one of the boats which ply to Nantucket is shown at the right, upper portion of the sketch. During the sketching, a boat named either the *Wanderer* or the *Driftwood* moved in front of the scene when it was half done; when requested, the skipper moved away, but to the other side of the little ship pictured, throwing it completely out of plumb. So a return trip to the Hole was made to finish the sketch.

The reason seekers after color should be intrigued by this shabby ship is that it is a swordfisher, as attested by the "pulpit" on the bowsprit. Whalers have gone modern so that, by means of bomb lances and other devices, they may bring back in one trip as much whale oil as was obtained during years in the old days; but the swordfishermen still go their dangerous ways, flinging their lily irons (detachable harpoons) or whale lances into one of the most stupid, but almost most dangerous of fish. The lookout in the basket or crowsnest at the masthead discovers the prey, while the actual taking of the fish is done from dories or rowboats after the modern Galahads and Percivals in the pulpit have made fast to a lighter. The giant fish have been known to tow unfortunate fishermen as far away as Nova Scotia.

© from A CAPE COD SKETCH BOOK by JACK FROST

April 8, 1955

Mrs. Louis Weinberg
745 Edgewood Road
Highland Park, Illinois

Dear Mrs. Weinberg:

Ever since the O'Keeffe show was hung, I have been thinking of you and hoping that you would be in New York to see this really beautiful show.

O'Keeffe was very pleased with your comments about her picture. There is nothing more gratifying to an artist than to find that a painting has found the right home.

I do hope you will be in. My best regards.

Sincerely yours,

EGH:mh

April 20, 1955

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53 Street
New York, New York

Dear Mr. Wheeler:

Once again I am coming to you for help.

Attached to this letter is the John Marin catalogue, which has been published in conjunction with the Memorial show touring the country.

Since, with your help, we succeeded in obtaining quite a number of new color plates and have others available, as you will see from the catalogue, Fred Wight had the idea of publishing this in book form, about 7 x 10 in size, incorporating all the color plates as well as the black and whites, but omitting the check list and possibly two or three of the forwards.

He is getting prices in California from his printer, who has all the material still set. But meanwhile, I have talked with several collectors who have some surplus cash about subsidizing the publication and may be able to get a hand in this direction.

However, unless the book has a distributor who sells professionally, it is hardly worth while to consider the matter. We hope in time to get out a series of books on American artists, but I am completely unequiped for this kind of a project. In this instance the material is so readily available that it seems too bad not to take advantage of it.

Would you care to discuss the Marin book with me? If so, I shall be glad to come up anytime at your convenience. Please be frank and thank you for your patience with me.

Sincerely yours,

EGH:mh
enc.

Mr. William H. Lane -3- April 26, 1955

If you have reached the last paragraph, I am grateful, as it has just occurred to me that I have used three records on my dictating machine and that today is my birthday and that I am exposing you to my annual, inner inventory.

Best regards to Jean.

Sincerely yours,

EWH:mh

April 7, 1956

Mrs. A. E. Emil
60 Sutton Place South
New York 22, New York

Dear Mrs. Emil:

Because it was embarrassing to disturb you any further with all the guests, I did not take time to get the actual titles and sizes of the paintings to be appraised.

Therefore, may I trouble you to send me the list of these three pictures with all the data, so that I in turn can report it officially.

I cannot tell you how much I enjoyed even the hasty peek at your new acquisitions. I want to congratulate you and Mr. Emil for such good taste, and of course I wish that it would extend a little more into American art. This is my commercial signing-off.

Sincerely yours,

EGH:mh

April 4, 1955

Mr. Richard Loeb
Casilla 240-V
Correo 15
Santiago, Chile

Dear Dick:

Have you gone completely native? Don't you come to New York any more? It has been a long, long time since I have had the pleasure of seeing you and Jane. How about flying up.

Our accountant has been driving me mad in connection with the $300. balance due against your name, with the account outstanding since January, 1953, more than two years ago. I am sure you must have overlooked this. We have tried to help you with the balance by selling the John Kane painting through Maynard Walker without any commission whatsoever. And now won't you cooperate with us by sending a check for the $300. balance so that we may clear our books and so that the accountant will let me be.

And do come to visit us soon. My best regards.

Sincerely yours,

EGH:mh

E E R O   S A A R I N E N   A N D   A S S O C I A T E S

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
WARREN PLATNER A.I.A.
JOHN DINKELOO
BRUCE ADAMS

April 7, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

This is in reply to your letter of April 5 relative to the method of mounting the Stuart Davis mural at Drake University.

As I understand this matter, the idea of mounting the mural on removable panels was explained to the Cowles by Mr. Saarinen before he left for Europe. A reply just received indicates that the Cowles have no objection to the idea but are not agreeable to the added expense. They also point out that any expenses involved in demounting, crating, shipping, insuring, etc., resulting from exhibiting the mural at some time in the future will not be borne by the Cowles Foundation or Drake.

I know that Mr. Saarinen has no strong feeling in this either way. Dr. Henry Harmon, the President of the University, is completely happy to have the mural permanently attached to the wall. It would seem, therefore, that should you and Mr. Davis wish to have the mural mounted on movable panels there would be no objection. However, I am very much afraid the additional cost would have to be borne by you.

Should you decide to undertake the expense of mounting the mural on panels, I will be glad to help in any way that I can. If not, I will look into the three Iowa firms recommended by the Shatz Painting Company.

Sincerely yours,

EERO SAARINEN AND ASSOCIATES

Joseph N. Lacy

Joseph N. Lacy

JNL:rw

ARCHITECTS - BLOOMFIELD HILLS, MICHIGAN - PHONE MIDWEST 4-0026

April 16, 1955

Mrs. Stephen Kelly
340 East 57 Street
New York 22, New York

Dear Lillian:

Knowing how much you and Steve love the Harnett, I am sorry that you find it necessary to dispose of it.

I looked up my records, and find that you purchased "On November 2" in January, 1945, and paid $350. for it. I shall be glad to take it off your hands on one of two arrangements - either pay you outright with a profit of almost 150% or $500., making a total of $850. immediate cash; or take it on consignment at a higher price and wait until we sell it. Under those circumstances you will probably net $1000. Either arrangement will suit me.

Please think this over and let me know what you wish to have done. Incidentally, I have a similar example in our Harnett stock which we have priced at $1200., which will give you some idea of the current market price. But that too is insured at a higher figure since there is always a 20% shrinkage on a claim.

I am planning to go to Newtown the latter part of next week to decide on the changes or slight improvements to be made. I know I'll be sunk after seeing the place and will want to start my weekends. It is so hard to wait until June when the gallery is closed on Saturday and I can really take advantage of the two full days.

I am still waiting to see you and Mrs. Cameron. And so my best regards to you and Steve.

Sincerely yours,

EGH:mh

Neiman-Marcus

DALLAS 1, TEXAS

April 22, 1955

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51st STREET
NEW YORK, NEW YORK

DEAR MRS. HALPERT:

As per our previous correspondence, we would like for you to send "Antelope 1954" direct to Miss Georgia O'Keeffe, Abiquie, New Mexico, at the close of your show; which I believe is around April 28. If you will let me know when it is enroute to her, I will notify her that it is on its way. With many thanks, I am

Most cordially,

Secretary to Mr. Marcus

7. CHARLES SHEELER (1885-). Newhaven. 29" x 36". 1932.

8. YASUO KUNIYOSHI (1893-1953). Boy Taking Cow Home. 28" x 42". 1923.

If any of the above selections prove unavailable and you have others done by the same artists at about the same times to propose as substitutes for loan, I should be warmly grateful for your willingness to help us in this way, as well as for any critical comments you might have to make. With this possibility in mind, I enclose a listing of our initial selections.

We are prepared to pay all rental fees, packing and transportation charges, and insurance premiums, and to give the works on loan the utmost care at the hands of experts in unpacking, hanging, and repacking. We shall have a guard in the gallery at all times while the exhibition is in progress. At its close we guarantee prompt packing and shipping back to you so as to reduce to a minimum the time during which the works on loan are out of your hands. We plan to put the exhibition to the most constructive educational use possible, preparing and publishing a catalogue in conjunction with it and offering, both at regularly scheduled times and by appointment, public lectures and gallery tours.

I look forward eagerly to hearing from you at your convenience regarding your willingness and ability to help us with this ambitious undertaking.

Sincerely yours,

Wallace S. Baldinger

Wallace S. Baldinger
Curator

WSB:er

Enclosure

April 4, 1956

Mr. Stephen Stone
941 Centre Street
Newton, Massachusetts

Dear Mr. Stone:

It has been a long time since I have had the pleasure of seeing you and Mrs. Stone. I hope that you will have occasion to see the present exhibition of new paintings by Georgia O'Keeffe.

Our accountant has called my attention to the fact that there is a balance of $100. due on your account - open since January, 1955. Because of this, I think perhaps we have made some error in our accounting and before we check through our records I thought I would write to ascertain whether this figure coincides with yours. Won't you please let me know and do come in soon.

Sincerely yours,

EGH:mh

April 25, 1958.

To Mr. Kenneth Fransheim
Submitted by William Zorach

Estimated costs for three relief panels for the Second National Bank of Houston, Texas, comprising:
1 panel 676 sq. ft.
1 panel 144 sq. ft.
1 panel 144 sq. ft.
based on one foot relief projection
executed in bronze or aluminum

Sculptor's fee including Drawings Supervising metal casting Supervising installation on building		$75,000.
3 small scale models) 1/4 size models (full size models)	enlarging and plaster casting	18,160.
Assistants) Models (Insurance Premiums) Bonding (Carting) Travel (Incidental expenses)		5,000.
	Total finished plaster models	$98,160.

Foundry Charges

Metal casting – bronze or aluminum

Large panel	676 Sq. Ft
Small panel	144 sq. ft.
Small panel	144 sq. ft.

964 sq. ft. at $65.00 — 62,660.

$160,820.

April 20, 1955

Mr. Alfred Barr
Museum of Modern Art
11 West 53 Street
New York, New York

Dear Alfred:

After some years, I have noticed that Charles Sheeler's painting entitled, "Bucks County Barns", an oil purchased by Mrs. Rockefeller in 1933, is rarely exhibited. It occurred to me therefore, that possibly you are not very enthusiastic about the picture.

Thus I am writing to ascertain whether you would trade it against a more recent example - and incidentally we have two superb new canvases for our forthcoming spring exhibition - or whether you would like to dispose of it.

I hope you do not mind my writing to you about this, but in the past two years I have achieved some interesting exchanges with museums in the desire to maintain a peak for the artist. Also, from a business standpoint, it gives me more material to work with. There is no hurry about this, but do let me know when you have a moment.

My best regards.

Sincerely yours,

EGH:mh

April 16, 1955

Mr. James S. Plaut, Director
The Institute of Contemporary Art
138 Newbury Street,
Boston 16, Massachusetts

Dear Jim:

It was nice to hear from you even if it involved only the return of a picture -- which has been acknowledged.

Why dont you come in to say hello when you are in New York. It would be nice to see you.

Sincerely yours

EGH:la

April 4, 1955

Mrs. Muriel B. Christison
Associate Director
Virginia Museum of Fine Arts
Boulevard and Grove Avenue
Richmond 20, Virginia

Dear Mrs. Christison:

Naturally I am dying of curiosity regarding your final decision in connection with the Zorach sculpture. Confidentially, I can tell you that Zorach raised holy Ned because I took it upon myself to consign his "Hound" at $4000. instead of the regular figure of $5000. However, I am sure that if you choose this example I can pacify him, as I know he would like to be well represented in Richmond, particularly since his visit, which he so much enjoyed.

Did you publish a catalogue for the exhibition, and if so may I have one for our records. Also, in the event that you have duplicate clippings, we should very much like to have them for our permanent books.

Sincerely yours,

EGH:mh

COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET COLORADO SPRINGS, COLORADO

April 13, 1955

Mr. W. P. Cantwell
1310 East Cornell Avenue
Englewood, Colorado

Fred S. Bartlett, Assistant Director

Dear Mr. Cantwell:

I regret that I am unable to supply you with the price of the Georgia O'Keeffe painting, "Black Door No. 5," which is being exhibited in our current "Artists West of the Mississippi" exhibition. I believe you might secure this information from The Downtown Gallery, 32 East 51st Street, New York, N.Y., as Miss O'Keeffe's work is handled through this gallery.

Thank you for your interest in the exhibition, and I hope the above information will be of help to you.

Sincerely yours,

Fred S. Bartlett

FSB:ce

Downtown Gallery —
Am wondering if you can give me the above information. Would also like information on any of her other works available - either drawings or paintings. W. P. Cantwell

April 28, 1955

Mr. Edward J. Gallagher, Jr.
3501 Ednor Road
Baltimore 16, Maryland

Dear Mr. Gallagher:

Now that the O'Keeffe exhibition has closed, I am writing to ascertain whether you wish to have the "Waterfall" shipped to Baltimore. We have had Keck of the Brooklyn Museum spray the painting and it is ready for shipment.

It will please you to know that your painting was the most popular in the exhibition and could have been sold a number of times. Thus I am delighted that you made such an excellent choice which will be a very popular one with the public as well as the museum folks. You will be pleased to learn too that nine paintings by O'Keeffe were sold during the exhibition and that the interest continues. To me, aside from the concrete evidence of interest, the rapidly growing enthusiasm for American art is most gratifying, particularly with the 30th anniversary of the gallery in the offing. It is hard for me to believe that in October of 1955 I will celebrate the 30th anniversary of the Downtown Gallery.

Will you please advise me how you wish to have the painting billed, that is to you directly or to the Museum with the notation that it will be paid for by you, either this year or in 1956 - at your convenience.

And when are you coming in to say hello. My very best regards.

Sincerely yours,

EGH:mh

April 26, 1955

Mrs. Annette Baxter
Barnard College
419 West 119 Street
New York, New York

Dear Mrs. Baxter:

Mr. Goodrich of the Whitney Museum sent me a copy of his letter addressed to you on April 22.

I am listing below the following paintings which are being borrowed, indicating ownership and insurance valuation.

"Portrait of Bartolomeo Vanzetti" Edith Gregor Halpert $400.
"For All These Rights We've Just Begun to Fight" Downtown Gallery $750.
"New York" Downtown Gallery $2000.
"Age of Anxiety" Downtown Gallery $3000.
"A B C" Downtown Gallery $1000.
"The Blind Botanist" Murdock Collection $3500.

All of these paintings will be here and may be picked up anytime before April 29, or as I note in the letter, on Thursday, the 28th. If you have made no arrangements with a delivery service I would suggest that you communicate with the Berkeley Express at 526 West Broadway. The telephone number is GR3-5310.

Sincerely yours,

EGH:mh

PHILADELPHIA MUSEUM OF ART

PARKWAY AT FAIRMOUNT AVENUE

MEMORIAL HALL
PARKSIDE AVENUE

PHILADELPHIA 30
TELEPHONE POPLAR 5-0500

RODIN MUSEUM
PARKWAY AT 22ND STREET

27 April 1955

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st St.
New York 22, N.Y.

Dear Edith:

It is your privilege as a dealer to sell the works of art you own at any price you choose. On the face of it, too, your offer of a 33 1/3% discount on the retail prices seems generous enough. But in view of the fact that, at the opening of the Sheeler Exhibition at the Academy, you told me that I could have any of the Sloan or Kuhn prints at $10 each, I have no choice but to say it is no bargain. Let's just forget the whole deal. If you have not yet sent the package off, don't ship it.

With all good wishes,

Carl

Carl Zigrosser
Curator of Prints and Drawings

HB

Hotel Beaumont

April 16, 1955

Dear Mrs. Halpert,

As you can see I'm still "deep in the heart of Texas." I plan to return to New York on about April 20th. and accordingly plan to pick up the painting I purchased from you, prior to my departure, from New York, on Saturday, the 23rd.

As you recall it was Niles Spencer's — "From the Lafayette" - 1947, on which you were going to change the frame. Will you please make sure the frame has been changed so the painting will be ready for the 23rd. Your cooperation would be most appreciated.

Sincerely
Jack H. Berger

COMPLETELY AIR CONDITIONED

April 18, 1955

Mr. Allan D. Emil
60 Sutton Place South
New York 22, New York

Dear Mr. Emil:

I am listing below the current market value of the two paintings which I examined at your home last week.

Carl Holty	"Western Scene"	42x35	$900.
Georgia O'Keeffe	"Squash Flowers"	18x13	$750.

Sincerely yours,

EGH:mh

COMMONWEALTH OF VIRGINIA

VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD AND GROVE AVE.
RICHMOND, 20

19 April 1955

Mrs. Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

We trust that by this time you have received the sculptures by WILLIAM ZORACH which were shipped to you on 4 April by prepaid fast freight.

In order to terminate the insurance, we must have the Shipping Receipt signed by you, indicating that the shipment has been received in good order.

We shall appreciate hearing from you.

Sincerely yours,

Neita G. Marks

Neita G. Marks
Registrar

NORTHWEST AIRLINES INC.

TOKYO, JAPAN

April 11, 1955

Mrs. Edith Halpert
The Downtown Gallery
New York, New York

Dear Mrs. Halpert:

On April 8 I sent you a cable advising that I would like to have the Kuniyoshi painting, "Shy Young Girl". The picture does appear that it is a very interesting one, and I will be anxious to see it. Inasmuch as we will be leaving Tokyo for Seattle the last week of this month, would you please keep the painting at the gallery until we have found a Seattle address?

I am happy that you received the art book. The name of the book is "Contemporary Fine Arts Series No. 10." The name of the publisher and his address is:

Kawade Shyobo
3-8 Ogawa-cho
Kanda
Chiyoda-ku
Tokyo, Japan

In regard to the distribution of art books from Japan, I have advised Charles Tuttle in Tokyo that you said these books may be of interest in the United States. His firm besides publishing books also exports books to many countries. He will investigate these art books and will send back to his office in the States some descriptive literature on them.

It is true that the Japanese publishers are very lax in obtaining permission for using pictures in their books. The reasons for this are mainly that the Japanese cannot understand, from a moral standpoint, why they cannot copy anything. They do know there are laws, international ones, pertaining to the use of other peoples' inventions and creative works, and the Japanese do, after a fashion, abide by these laws. But because they do not appreciate the moral aspects of copying, they often stray from the regulations. Also, because MacArthur made it so difficult for them to use anything in the printed form which originated in the United States, the Japanese almost gave up completely trying to use anything of American origin because of the red tape involved. On top of this, the French Embassy is extremely helpful in supplying Japanese publishers with any material they want, including color plates, that it is just too simple to get it from the French.

AIR ★ MAIL

author were willing to make the change, I refused, since the book was going out under the gallery imprint. I feel very strongly that Weber is one of the outstanding artists of our time and although he was very much part of the "School of Paris" and helped in its formation, his influence on others did not warrant that overall statement. Unfortunately, my parents instilled a sense of honesty in me which I know is often exaggerated and painful to others.

Our own homespun Marin, who after all was exposed to very little after the early years abroad, visiting very few galleries if any, outside of Stieglitz' and few museums, had an entirely different philosophy. As long as I knew this wonderful man the only challenge he considered was his own work and his own desire to perfect himself. This resulted in a constant dissatisfaction and a challenge to experiment further and further to achieve what goal he established for himself, to express completely his inner statement. In this he was almost unique in a competitive world. The only close second in my estimation is Charles Sheeler, and I might add, Stuart Davis.

Because of my long experience with artists, I am always violently opposed to artists juries. The above explains it. I find that in most instances the artists select either an imitation of their own work or a member of their own school to continue the importance of that school, or go completely in reverse, choosing what Walt Kuhn called a "dicky bird", or what is now known as a "primitive". That is why there has been such a strong accent on the latter style and also such a great upsurge in the number of amateurs.

Looking in from the outside is a fascinating occupation. For the dealer, critic or collector it would be most unfortunate to limit oneself to one style. This is apropos ~~about~~ your statement "shoemaker to stick to his last". Each o f us finally discovers a common denominater in a work of art or in all works of art and that is where our individuality, personality, or whatever one calls it, established itself. In this connection, as a amateur psychologist through long observation of people, I have discovered your common denominator and am always impressed that in a relatively short time you have achieved that - as a matter of fact, right from the beginning. You succeed almost invariably in finding the inner integrity of an artist in the ______ sense, whether it is one form or another in ~~the~~ contemporary expression.

April 20, 1955

Mrs. Ala Storey, Director
Santa Barbara Museum
1109 State Street
Santa Barbara, California

Dear Mrs. Storey:

One of our clients who visited your museum a short time ago, told me that he saw a Sheeler conte crayon drawing of Still Life, including pitcher and peaches. We do not seem to have any record of this painting in our photograph books and I wondered whether you would be good enough to send me a print to rectify this omission. We do have a photograph of "Timothy", which Wright Ludington presented to the museum.

I shall be very grateful for your cooperation, and incidentally am looking forward to your visit, which I suppose will be in the very near future. It has been a long time since I have had the pleasure of seeing you.

Sincerely yours,

EGH:mh

April 7, 1966

Mr. Donald B. Goodall, Head
Department of Fine Arts
University of Southern California
Los Angeles, California

Dear Mr. Goodall:

I found that you had called at the gallery in my absence. As a matter of fact, I did not know until two days later when I found your card.

I cannot tell you how sorry I am to have missed you on one of your very rare visits. Next time do let me know in advance so that I could coax you to stay for a drink or for dinner.

My best regards.

Sincerely yours,

EGH:mh

April 28, 1956

Mr. Henry McBride
17 West 54 Street
New York, New York

Dear Mr. McBride:

Sometime ago, we borrowed from a private collector two paintings by Charles Demuth.

One of these represents the interior of the "Purple Pup" and according to several artists who were familiar with that speakeasy, a number of those portrayed were artist friends or writers, etc. In the foreground Marcel Duchamp is recognizable to me, but none of the others. I wonder whether you can be of help in this situation, in identifying the other characters portrayed. I am enclosing a photograph and hope that you can and will be of help to us.

Many thanks and best regards.

Sincerely yours,

EGH:mh
enc.

April 25, 1955

Mr. Paul B. Metzler, Art Critic
Cleveland Plain Dealer
Superior Ave. at East 6th Street
Cleveland, Ohio

Dear Mr. Metzler:

I feel that I owe you an explanation.

After your kind letter of January 24, 1955, and my reply, I am sure that you noted that we continued sending you our releases on blue paper. Since economy is a necessary virtue in the art business, we waited until our paper stock was used up.

This week our release was sent to you on a yellow sheet and I hope is more legible.

Sincerely yours,

EGH:mh

RICHARD G. HENSLEY
Chief Librarian, Division of Reference and Research Services

ARTHUR W. HEINTZELMAN
Keeper of Prints

MILTON EDWARD LORD, *Director*

BOSTON PUBLIC LIBRARY

Boston 17, Massachusetts

27 April 1955

Mr. John Marin
c/o The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

I am sending you the enclosed check for $75.00 representing the quoted price of Mr. Marin's print entitled "Sail Boat" bought by the museum in Lyon, France.

The American Exchange Exhibition has been requested by the museum in Reims for this fall and we will keep you informed of any other places where the exhibition may be held.

Sincerely yours,

Arthur W. Heintzelman

Keeper of Prints

Enc. - one check for $75.

April 22, 1955

Mrs. Annette Baxter
Barnard College
419 West 119th Street
New York, N. Y.

Dear Mrs. Baxter:

I am enclosing a list of the paintings by Ben Shahn to be included in the exhibition at Barnard College on April 29th and 30th. I understand that these will be collected on Thursday the 28th, and that they will be returned to the owners on Monday May 1st. I also understand that while they are hung in the gymnasium at Barnard there will be a twenty-four-hour guard on them; and that when the exhibition closes on Saturday night, they will be placed in a locked room; and that the building is fireproof, with twenty-four-hour watchman service.

The Whitney Museum's painting, The Passion of Sacco and Vanzetti, is not to be returned to us, but to be delivered to Wildenstein & Co., 19 East 64th Street, New York. It should be delivered to Wildenstein definitely on Monday, since they will be hanging an exhibition in which it will be included.

As concerns the three pictures from the Whitney Museum, we are keeping these on our insurance and will not charge the premiums to you. On the pictures from other owners, I understand that you are making ~~certain~~ arrangements about insurance direct with the owners.

The Museum of Modern Art would like to have a letter from Barnard covering the loan of the painting which they are lending.

I have talked to Mr. Gatje about the method of hanging the pictures, and he will take care of getting the wire for this purpose. I plan to be present on Thursday evening when the pictures are hung.

With all good wishes,

Sincerely yours,

Associate Director

LG:FM
CC: Mr. Robert F. Gatje

Enclosure.
CC: Miss McKellar
Mrs. Edith Gregor Halpert ✓

April 16, 1955

Kawade Shyobo
3-8 Ogawa-cho
Kanda
Chiyoda-ku
Tokyo, Japan

Dear Mr. Shyobo:

A friend of mine has just recently sent me a copy of your recent publication entitled, "Contemporary Fine Arts Series, No. 10", and I was very happy to receive it.

As you note, this is an art gallery specializing in the work of American painters and sculptors, including two whose work you reproduced in this book. Thus, I should be interested in having several copies on hand.

Will you please advise me whether you consign the books to galleries or whether you sell them outright, and if so, at what price the book retails, as well as the gallery discount.

I shall be most grateful for the information.

Sincerely yours,

EGH:mh

MRS. ALLAN D. EMIL
60 SUTTON PLACE SOUTH NEW YORK 22, NEW YORK

April 10, 1955

Dear Mrs. Halpert,

We enjoyed your short visit so much – despite the presence of all the family – and hope we'll see you soon for a longer time. – Many thanks for the kind words. From you, they have real value.

I'm afraid that the early Laurencin has now been promised to our daughter, who seems to have

April 20, 1965

Mr. J. K. Thannhauser
12 East 67 Street
New York, New York

Dear Mr. Thannhauser:

I am sending you the two photographs of the Rodin sculpture which I mentioned to you some weeks ago.

The information is listed on the reverse side, but I can tell you that this carving was obtained directly from Rodin by the aunt of the present owner. She died a good many years ago, but was a great friend of the sculptor and purchased some other examples from him, which the family has retained.

Will you please let me know your reaction to these at your earliest convenience, as the owner has someone in mind. Thank you for your cooperation.

Sincerely yours,

EGH:mh

April 7, 1955

Mr. Frederick S. Wight
Department of Art
University of California
Los Angeles 24, California

Dear Fred:

Yes, Lloyd Goodrich telephoned several days agoabout the catalogue situation and I told him that we would be very glad to let him have 500 of the 800, if it were alright with you, since plans precluded the idea of a large reorder.

The Lane idea is out, since Bill is now - like Karolik - more interested in music and specifically in promoting Roland Hayes. If you could arrange some sensational television program for Hayes so that he could make a great comeback, perhaps we could get our Bill back into the fold. Meanwhile, I think it would be a mistake to propose anythink like this to him. However, I have already talked to David Teichman, who has recently created a foundation for American art. He spent about an hour with me going over the book idea in great detail. It so happens that I suggested a publications program to him the first time I met him, in opposition to an art purchasing program. I explained that in my opinion it was far more valuable to American art as a whole to have publications like the French, whose propaganda was greatly helped by the avalanche of booklets and large tomes.

I explained to Mr. Teichman that in the case of the Marin book he would be about $5000. ahead in reproductions only. Also, a good part of the text could be retained with some change of format.

Unfortunately, I do not agree with you on the Penguin booklet size. First of all, the existing reproductions are much too big for that format and secondly, no matter how you slice it, it still remains a pamphlet rather than a book. It seems that with not too much increase in price a real book could be published, with a cheap but hard cover. The size could be redu ed to the 7 x 10 in order to incorporate such color plates as "The Stock Exchange", etc.

Teichman now would like to know what the cost would be if all but the very large reproductions, "Woolworth Building No. 31", were omitted and if MacKinley Helm and possibly

April 25, 1955

Mr. Frank Perls
Frank Perls Gallery
350 North Camden Drive
Beverly Hills, California

Dear Frank:

Much to my surprise, I learned from my accountant that our records have not been straightened out, although I wrote to you in full detail about the discrepancies on June 14, 1954, as a follow-up of the previous accounting on May 21.

Won't you be good enough to straighten this out at your earliest convenience.

And why don't you stop in to say hello when you are in New York. Every once and a while I catch a glimpse of you in some public place.

And so, cheerio.

Sincerely yours,

EGH:mh

April 29, 1955

U. S. Treasury Department
Internal Revenue Service
Intelligence Division
253 Broadway
New York 7, N. Y.

Re: Dr. Isadore J. Wilinsky
Nancy Wilinsky (Wife)
Howard Wilinsky (son)
198 San Gabriel Drive
1250 St. Paul Street
Rochester, New York

Gentlemen:

In accordance with your request our bookkeeper has submitted a transcript of the account of Dr. Isadore J. Wilinsky for you as follows:

There was only one purchase made from us by Dr. Wilinsky dated April 15, 1953 in the amount of $1800. Payments were made as follows:

April 15, 1953	$ 500.00
April 27	150.00
June 26	50.00
September 18	100.00
October 2	50.00
October 9	50.00
December 11	100.00
December 24	50.00
Total	$1050.00

We trust that the above information will suffice and will be happy to submit any additional information you may desire.

Sincerely yours

THE DOWNTOWN GALLERY INC.

Pres.

April 20, 1956

Mr. Wallace S. Baldinger, Curator
Museum of Oriental Art
University of Oregon
Eugene, Oregon

Dear Mr. Baldinger:

Indeed we shall be glad to cooperate with you in the American show, to be held from November 7 through December 17.

The following paintings listed in your letter will be available, and I am giving all the detailed information.

1. WILLIAM M. HARNETT <u>Colossal Luck</u> 1886 22½x26
   Insurance value, $7500.

2. GEORGIA O'KEEFFE <u>Thigh Bone on Black Stripe</u> 1930
   16x30

6. BERNARD KARFIOL <u>Flora</u> 1941 50x34

On the others, I should like to make suggestions, if I may. Incidentally, we no longer handle Alexander Brook, and I would suggest that you get in touch with the Rehn Gallery. The Dove on your list is so small that I am afraid it would not represent him adequately with so many other important pictures. The same is true of Stuart Davis. Furthermore, the Kuniyoshi, which is one of his great paintings, is dated 1923 and I personally would prefer to have him represented with a much later picture when he came into his full power. However, if you prefer, we shall arrange to let you have your No. 8 choice.

Also I noticed that you omitted John Marin, Ben Shahn and Niles Spencer, all three of whom are vitally important in any exhibition of American art. Suppose I send you a group of photographs for your consideration, including those that you have actually asked for. Iforgot to mention that the Charles Sheeler painting was sold a great many years ago and will not be available. But in his case too I can recommend a substitute. Perhaps you can obtain a copy of the recent catalogue of his retrospective show, which has been touring throughout the country and which is now on

EIGHTEEN PINE STREET
NEW YORK 5, N.Y.

April 14, 1955

My dear Mrs. Halpert,

I enclose copy of a copy of a letter which I have received a few weeks ago from my valued friend, Commander George L. Dickson. I assume the original letter is in your possession?

At your convenience will you let me know when I may pick up the painting he mentions. Also please send me the form of receipt you require to release this painting to me on Commander Dickson's behalf. If there are any charges in connection with this I wish you would be kind enough to let me know in advance although I assume that is something between you and Commander Dickson.

From Mondays through Fridays my time is very much engaged and I doubt if your Gallery would be open after 6 in the evening. About the only free time I have to accede to his request is occasionally a Saturday and I hope that will fit into your schedule. If you will let me know the exact time and date you can receive me, I shall appreciate it.

I might add I was somewhat surprised to receive this request from Commander Dickson who is an old friend of mine of 20 years standing.

With many thanks for your attention.

Sincerely yours,
Eleanor Miller

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 East 51 St., New York

April 8, 1955

Mr. Lyonel Feininger
235 East 22 Street
New York, New York

Dear Mr. Feininger:

Forgive me for my persistence. There is no need for me to conceal the fact that I am very eager to represent you.

At your suggestion I spoke with Mr. Ralph Colin at his office yesterday and was very grateful to him for his complete honesty and he made it very clear that he would not assume final responsibility for making the decision for you, but that he would continue with his recommendations and opinions.

I know how difficult it is for you to make a decision at this time and I do not want to press the issue. I know, too, that there is no one who can replace Curt Valentin, nor create the same kind of rapport. No relationship between two people can be duplicated. I know too how difficult it was for John Marin and for Georgia O'Keeffe to make the readjustment with me after the long, long connection with Alfred Steiglitz. However, I am very proud of the fact that the new relationship has proved as satisfactory to them as for me. I am also proud that I have been able to retain the friendship and confidence of artists with whom I have worked for twenty-nine years - since the gallery was established in 1926.

I know that you do not want to make a decision so soon, and will not bother you further. However, I would very much like to have you and Mrs. Feininger drop in some day in the future to see the gallery layout. It will be a great pleasure to meet you both and I hope that a meeting and a favorable view of the gallery will help you make your final decision.

Sincerely yours,

EGH:mh

UNIVERSITY OF OREGON
EUGENE

Museum of Art
April 28, 1955

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

We are most grateful to you for your willingness to help us in our forthcoming Retrospective Exhibition of American Painting through the loan of selected works from your collection.

We shall count on the Harnett, the O'Keeffe, and the Karfiol, even as you have indicated in your letter of April 20. We think that all of the suggestions made about the other selections on our list are very considered and constructive. We should be happy to have substituted other paintings by Dove, Davis, and Kuniyoshi in accord with your recommendation, providing only that the paintings were executed before the year 1940, the terminal year arbitrarily set for us so as not to get into the delicate situation of not including younger painters whom we might not be able to count in on account of the limits to the size of the show. The same holds for John Marin, Ben Shahn, and Niles Spencer--the same that is, in regard to our eagerness to have them included in our exhibition, subject solely to the limit mentioned in regard to date of execution. We should further like to have a Sheeler included in accord with your recommended choice.

Your proposal to send us annotated photographs of these paintings is a good one. We look forward to receiving them and using them as a basis for our final selection. We trust that you might also include photographs of the Harnett, the O'Keeffe, and the Karfiol, since we should like to have such photographs for making offset reproductions to be included in the catalogue planned to be published in conjunction with the exhibition. We trust that you may be willing to allow us the use of your photographs in this way; photographs for which we should be happy to forward remittance if you will bill us for them.

April 21, 1955

Miss Karen Elness
Art Department
Saint Olaf College
Northfield, Minnesota

Dear Miss Elness:

At this time, I am sure you must have received the consignment sheet, in the mail, from The Downtown Gallery.

You will note, the first painting listed on the sheet is a watercolor by John Marin, #26/18, with the title "Stonington (Deer Isle) Maine". When the shipment of pictures arrives you will note a label on the back of the painting with the same information I mention in this paragraph.

Anyway, this particular picture was shipped to you by mistake. Would you be good enough to ship this painting, at once, to the Grand Rapids Art Gallery, 230 East Fulton Street, Grand Rapids, Michigan - attn. Mr. Mc Bride Director.

Am sorry to put you to this inconvenience, but if the painting can be shipped as soon as possible, we would greatly appreciate it.

I do hope your exhibition is a success -

I remain

Sincerely yours

John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Leo S. Guthman

April 25, 1955

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The Feninger "Rain Cloud" was received in time to be hanging, as I had a very important day. My daughter Lynne was confirmed Sunday, and I had a reception for her, so both things were being celebrated at the same time. You did a fine job of reframing it, and my thanks.

Enclosed is my check for $405.

Hoping to see you the latter part of the week.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

Enc.



STANDARD PYROXOLOID CORPORATION

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LEOMINSTER, MASS. April 18, 1955

The Downtown Gallery
32 East 51st Street
New York City, N.Y.

Dear Edith:

It was a pleasure as always to visit with you and an interesting treat to meet Weber.

Here are a few memos in recap.

Will you please hold the Kuniyoshi War Drawing for me until I come again and of course you remember that I am interested in the oil painting of the Wild Horses when and if you do anything about it.

Don't forget to drop the boom on Stuart regarding Gloucester Street and The Cigarette Papers.

I should like a chance to see the Marin Black Wave water color again and incidentally I am still considering the Huntington, Long Island oil which I had at home for sometime. Also if there is no inconvenience involved I would appreciate a chance to take a longer look at the Stuart Davis ~~drawing Sales~~ Drying Sails which you showed me.

I didn't have time to visit Mrs. Karfiol but I did have a very pleasant two hours with the Sheelers.

One of the brightest flashes of insight which has flickered in my consciousness for sometime resulted from your telling of Marin's self analysis of his attitude toward the work of other painters. It's so simple and yet it explains so much. If he liked the work of other painters he would paint that way. Perhaps it was a little ironic to have that brought out in the presence of Weber whose knowledge of and ability to understand and appreciate the work of other Artists is too great for his own good.

Michaels lucid and persuasive argument in favor of the open mind appealed to the reason so much as to seem irrefutable

THE STANDARD

appreciate to hear from you
at your early convenience.
Thank you very much. I
enclose an addressed
envelope.

Yours very truly
Mary A. Taylor
(Mrs. Lee L.)

1725 Van Dyke
Detroit (14) Michigan

aimed only to condense with
precise, carefully chosen words
the integration of Marin the man
with Marin the inspired and original
genius. As I read the more intimate
reminiscent contributions by the
others I wished I had added to
my foreword an affectionate memory
of my own — since I loved John
and had some never to be forgotten
talks with him in our home and gallery. But

April 18, 1955

Mr. Duncan Phillips
2101 Foxhall Road
Washington, D.C.

Dear Mr. Phillips:

After receiving your letter, I had occasion to see Emanuel Benson in Philadelphia. I also checked on his ability as a lecturer and all the reports were excellent. However, when I mentioned Marin to him, he expressed a lack of enthusiasm for Marin's latter work and did not seem eager to talk on the subject. I am always amused by this attitude among critics who retain a memory of earlier works they have seen, but who make very little effort to follow the artists career and their development. Recently in a discussion with a very active museum person who dismissed a number of American artists, she finally confessed that she had not seen a one-man show of any of the artists mentioned for a period of ten to fifteen years.

Of course, you may not have the same feeling about having a lecturer who is unenthusiastic about an artist, and if so Benson might agree to come to Washington. On the other hand, the two excellent lecturers I have in mind are, Dorothy Adlow who writes for the Christian Science Monitor and has spent a great deal of time at the Marin show in Boston during the past few weeks giving talks; and Abe Chanin the docent at the Museum of Modern Art. Of course it would be wonderful if Fred Wight would come on for the occasion and even more so if you would give the lecture yourself.

I believe the exhibition closes at the Boston Museum tomorrow, and shall therefore send you a gallery check-list with prices on the pictures still available in the event that there are any inquiries in Washington.

I have been hoping to see you and Mrs. Phillips during the O'Keeffe exhibition, which continues for another week. It is always a pleasure to see you.

My best regards.

Sincerely yours,

EGH:mh

ZIEGFELD THEATRE

1347 SIXTH AVENUE, NEW YORK 19, N. Y. • CIRCLE 5-5200

April 27, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Edith Halpert:

Will you please let me know, one way or the other, whether my offer of $5,000.00 for the bronze cast of Zorach's MOTHER AND CHILD is acceptable.

If I don't hear from you by the end of the week, I'll assume that it isn't, and would like to withdraw my offer.

Your suggestion that I wait until the sculpture of MOSES arrives doesn't interest me. In the movies, we used to call it "block booking," and it's an odious practice.

Regards,

Billy Rose
BILLY ROSE

BR:S

740 PARK AVENUE
NEW YORK 21, NEW YORK

Dear Edith,

I loved seeing you yesterday and I just cannot tell you how much I apprecaite all you feel about the Museum, and the confidence that you have in my work. You always give me great courage.

Do look after that infection, you did not seem like your old self yesterday and I only hope that I did not tire you.

About the Merry Go Round, I just thought that with the White Plains fair coming up you might be able to sell it to some one else. Am sure that you only thought of me when you bought it and if you do not dispose of it I want to buy it from you. The only reason I do not jump at it is on account of the Ti

Webb

this year and anyway I just think that the toys etc that we now have are enough for the public. Am trying to cut down more all the time on the upkeep and concentrate on the fine collections that I feel that are the tops.

Just sent you a check this morning but even with that I am not caught up yet on the last purchases. However send me the list of the things when you can and I will say frankly what I think comes first.

Right now I know that the Bust and the Dolphin are really Musts for the collection.

The door drop to me is more important than the pastels but where to hang it and with what. Am thinking all the time.

After you see Elliot the next time I will be interested to hear what he says. I do so admire you for coming out and saying what you think. Wish I could be at the White Plains fair with you. I always think it is the best of the year. However if I keep away I will be less tempted.

My love to you and again so many, many thanks for everything.

Your affectionate and grateful

April 28th 55. Electra

Pastels 650.—

Panel Door } 475

STONY POINT FOLK ART GALLERY

April 27, I955

Edith Halpert
The Downtown Gallery
32 East 51 Street
New York City

Dear Miss Halpert:

Thank you for your note. We will bring in the Horse Vane, the next trip to New York which may not be for ten days or so since White Plains is coming up and that strikes out a week.

You asked about the condition of the Ram Vane and the Sheep Vane. Both are in excellent condition. No bends. The Ram has one bullet hole under one eye, on one side, but this is inconsequential. The Sheep had one bullet hole on one side of the back, but this was mended a long time ago, is almost unnoticeable. Unless we hear from you, that you want them - or either - before Saturday, we will take them to the Show.

The most rare carving we have is a Samuel McIntire Eagle. As I guess you know only five have ever turned up according to Fiske Kimball's record. This one is the image of the one on the Derby House in Salem.

The train service here is poor. The bus is better. But we get into New York once a week and could pick you up, then return you to the George Washington Bridge at the Subway, if you'd care to, at some time. . . We do have some fine sculptural Americana.

Yours sincerely,

Adele Earnest

My best wishes for a
happy new year.

Jane Weinberg

Louis Weinberg
745 Edgewood Rd.
Highland Pk. Ill

and yet he himself pointed out that the creative mind is by its very nature oblivious to anything but its own view point.

In other words it is right and proper ~~for us~~ to be open minded especially those ~~of us~~ who are unproductive and uncreative. And it is right and proper too for the Shoemaker to stick to his last. It only remains for us to decide which side of the fence we belong on and to be able to make the nice distinction between inspired singleness of purpose and pig headedness.

I will probably keep putting off the decision as regards myself.

I thought these afterthoughts might amuse you if you have read this far.

As ever,

Bill

William H. Lane

WHL:RTM

April 25, 1955

Miss Enid Klass
Secretary to Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Miss Klass:

The Georgia O'Keeffe painting "Antelope 1954" was shipped to Miss O'Keeffe two weeks ago and has no doubt reached her by this time.

This is in reply to your letter addressed to Mrs. Halpert of April 22, 1955.

Sincerely yours

April 29, 1955

Mrs. Muriel Latow
Muriel Latow Gallery
145 Chestnut Street
Springfield, Massachusetts

Dear Mrs. Latow:

Will you be kind enough to return the Pattison "Young Son on High Chair" which we consigned to you on March 21st, at your earliest convenience. Mr. Pattison has asked that we return all of his unsold sculpture before he leaves Chicago for the summer.

Thank you for your cooperation.

Sincerely yours

Broadway at College Avenue
Oakland 18 • California
Telephone OLympic 3-6118

california college of arts and crafts

Founded in 1907
Accredited: State of California
Western College Association
D. S. Defenbacher, President

April 14, 1955

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

Happy days in California. I think things are booming along and I am thoroughly enjoying playing educational nurse to six hundred budding artists. As yet I Haven't really missed my usual trips East. I have been too busy to miss anything!

I am very anxious to put some real steam behind our painting and sculpture departments. One of my professors has just received a Prex de Rome and will be away for a year or two on leave. I have decided to try to fill his post of advanced painting and print-making with a series of one-semester visiting appointments and I would like to get the biggest and the best.

Do you think either Shahn or Davis would be interested in a four months sojourn in this land of happy people? I can pretty well temper the teaching load to the person in both a quantity and direction.

Any other suggestions would be received with interest.

Ann joins me with sending love and all that sort of thing. We miss those delightful evenings Chez Halpert.

Sincerely yours,

Day

D. S. Defenbacher
President

DSD:s

view at the Pennsylvania Academy of Fine Arts. You may obtain a catalogue from the Academy or directly from Fred Wight at U.C.L.A., since he arranged and organized the exhibition. You will find a good many reproductions which will help you in making your final selection.

Unless I hear to the contrary, I shall send you a group of photographs in the very near future - probably in a week or so when the photographer supplies us with the prints.

Sincerely yours,

EGH:mh

April 15, 1955

Miss Ima Hogg
2940 Lazy Lane
Houston 19, Texas

Dear Miss Hogg:

While I found several interesting objects at the Antique Show current this week, I saw nothing in the way of a Hobby Horse. However, I plan to make a trip within the next month and would like to know more specifically the type you have in mind and your price budget, as I would buy it especially for you. In replying will you also let me know whether you prefer the rocker type or the static horse.

No doubt your Secretary told you of the unfortunate mix-up in connection with the figure of "Columbia". Your letter of February 15th was obviously lost enroute and I did not get the information until the telephone call -- and subsequently a copy of your letter.

If at any time you revive interest in this figure, I shall be glad to send it on to you.

I am also very eager to know how the large Eagle looks in the exhibition, and how the other objects have taken their place in your collection. When you have a moment, do write to me.

My very best regards.

Sincerely yours

EGH:la